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THE PRACTICAL PHOTOGRAPHER

(LIBRARY SERIES)

EDITED BY REV. F. C. LAMBERT, M.A.

• NUMBER II •

The Pictorial Work
of Reginald Craigie.

LANDSCAPE PHOTOGRAPHY.

(With and Without Figures.)

By . .

A. Horsley Hinton,
Frank M. Sutcliffe,
Eustace Calland,
Horace Mummery,
and others.

GEORGE
WALTON



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The Practical Photographer.

Library Series. Landscape Photography.

No. II.

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Editorial and other Notes.

Contents of Our Next Number.

Our next issue (ready September 1st) will be devoted to **Architectural Photography**. Hints on Apparatus, Exposure, Selection of Subject, Development, Types of Architectural Styles, etc.

Our Thirteenth Number will deal exhaustively with **The Carbon Process**.

Other numbers in active preparation will deal with the **Retouching, Gum-bichromate Process, Portraiture, Marine and Seascape, Flowers, Animals, Telephotography, Stereoscopic Work, Photographic Chemistry, Night Photography, Lantern Work, Genre, Orthochromatic Photography, etc.**

N.B.—Will readers who feel disposed to co-operate in the preparation of any of the above numbers kindly communicate with the Editor forthwith?

Hints for Intending Contributors.

The Editor will be pleased to carefully consider MS. bearing on any of the subjects announced. Preference will be given to MS. characterised by the following features:—

1. New or little known methods; formulæ personally tested.
2. Short sentences and simple language, with diagrams when needed.

3. Brevity so far as is consistent with clearness. The first and last pages of the MS. should bear the sender's name and address. The approximate number of words should be stated. Contributors may, if they please, send a brief outline or synopsis of their proposed contribution.

The Editor cannot undertake any responsibility whatever in connection with MS., but if stamps are sent for return postage, he will endeavour to return as quickly as possible any MS. not accepted for publication. MS. should reach the Editor not later than **six weeks** before date of publication.

Intending contributors will also find that it saves themselves trouble if they will send to the Editor an *outline* of their proposed communication at the earliest possible date, so that arrangements may be made to avoid overlapping by two or more contributors saying the same thing. In this first communication any proposed diagrams may be merely rough sketches.

In general it is well to put any drawings or diagrams on separate sheets and not interpolate them with the matter.

The MS. pages (which may preferably be typewritten) should have a clear margin of quite an inch left blank along the left-hand side of the page.

NOTE.—It would frequently save disappointment and the return of MS. if authors would state their willingness for extracts to be made from their contributions if the contribution cannot be accepted in its entirety owing to overlapping or duplication of portions by other contributors.

Criticism of Prints.

It is our desire to make the criticism of prints a special feature in our pages. The Editor gives his personal careful attention to this matter, and aims at making every criticism a practical, interesting, and instructive object-lesson. By paying attention to the hints thus given, often a poor print may be improved and a good print followed by one still better. In order to encourage readers to take great care in the preparation of the prints they send us, we offer **Three Prizes of Five Shillings** each, for the three best prints sent in each month. The winning prints will not be returned.

THE PRACTICAL PHOTOGRAPHER.

Print Criticisms: Awards.

A. W. Reid, "The Foreshore"; A. E. Radford, "Study." The third prize is equally divided between H. C. Goostry, "Harvest," and F. G. Price, "The Path through the Wood." Highly Commended: E. J. Wilson, A. Bracewell, J. A. George, Miss Chichester, A. G. Paterson, F. Hope, G. Brown, J. R. Richardson, H. S. Beauchamp, T. W. Millner.

Hand-Camera Competition: Awards.

As may easily be imagined, the entries in this Competition were unusually numerous, and the average quality surprisingly good. The winners are to be congratulated upon their victory in a stiff fight. Silver Plaque: H. Bairstow, "London Atmosphere." Bronze Plaque: W. J. Appleby, "After Rain." Certificates: Miss S. Cardwell, "Jean"; W. G. Hill, "Moorland"; W. S. Crockett, "Through the Rain." Highly Commended: Kumpah King, W. M. Jones, A. J. Lister, A. B. F. Brynne, F. Whitaker, A. G. Fowkes.

Midg Competition: Award.

J. M. Comrie, Seascope "Calm," Fig. 38.

Notice.

Will competitors please notice that the latest date for receiving prints for our competitions is that given on the coupon, and that we *cannot admit late arrivals*?

Autumn Junior Salon.

We are arranging our next Junior Salon. Competitors should commence preparations without delay. The Special Coupon will be inserted in our September issue. The conditions of our last (Spring) Junior Salon will be followed with possible slight modifications. Vide p. iv., *The Practical Photographer*, No. 6. March issue. Developers and Development.

Notice.—Competitions.

Will contributors to our various competitions kindly refrain from sending *under one cover* prints for *different* competitions? This not only gives us considerable trouble, but involves the risk of the various pictures not being properly entered for the competition for which they are intended. It is far better for all concerned to send each lot of prints in separate parcels.

Notice—Queries.

In response to numerous requests from our correspondents we have pleasure to announce that we will do our best as far as space permits to reply to queries of a photographic nature. Will querists please (1) write plainly, (2) on one side of the paper, (3) as briefly as is consistent with clearness, and (4) give us the indulgence of their kind patience?

Pictures for Exhibitions.

To meet the convenience of those readers who are preparing prints for special dates (exhibitions, etc.), and cannot conveniently wait for printed criticism in our columns, we have arranged that readers may send us one, two or three prints with the usual Print Criticism Coupon and a fee of *one shilling for each print sent*. Within a week the prints, accompanied by a criticism, will be returned to the sender. The return postage must be prepaid in the usual way as in Rule 5. (See page v.) The fee must be sent with a letter and coupon to the Editor, and not enclosed with the prints. Each print must bear on the back the name and address of the sender.

Champion Class Competition.—Preliminary Notice.

We are arranging a novel competition which will only be open to those of our readers who have obtained a place on the Roll of Honour as winners of our Plaques, Certificates, Print Criticism Prizes, or Honourable Mention. This competition will take place towards the end of this year. Due notice will be given.

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This Coupon Expires Aug 31st, 1904.
THE PRACTICAL PHOTOGRAPHER. COUPON No. 22.
Prints for Criticism (or Queries).

RULES.

1. Write legibly, on one side of the paper only.
2. Put your name, address, and a number on the back of each print, and enclose this coupon.
3. Do not send more than three prints with one coupon.
4. State the *Month, Hour, Light, Plate Speed, Stop, Exposure, Developer, Printing and Toning* process employed.
5. If prints are to be returned, a stamped and addressed label or envelope *must* be sent **with the prints.**
6. The Editor reserves the right of reproducing any print sent in for criticism.
7. Prints should be addressed:—THE EDITOR OF *The Practical Photographer* (Print Criticism), 27, PATERNOSTER ROW, LONDON, E.C.



THE PRACTICAL PHOTOGRAPHER. COUPON No. 23.
Landscape Competition.

Name

Address

WRITE LEGIBLY.

This Coupon Expires Oct. 25th, 1904.

Landscape Competition.

A Silver and Bronze Plaque and Certificates will be placed at the disposal of the Judges.

1. Competitors may send one, two or three, but not more prints.
2. The subjects may be landscape with or without figures subordinate to the landscape.
3. Each print must bear the name and address of the sender and also details of its production.
4. Marks will be given for technical and pictorial quality, correct adjustments of sky and clouds, etc.
5. The Editor reserves the right to reproduce *any* prints sent in to this competition.
6. The Winning Prints will *not* be returned. Others will be returned, together with a brief criticism, if a stamped and addressed envelope or label be sent **with the prints.**
7. Prints must reach us not later than **Oct. 25th, 1904**, addressed:—

The Editor of *The Practical Photographer*
(Landscape Competition),

27, Paternoster Row, London, E.C.



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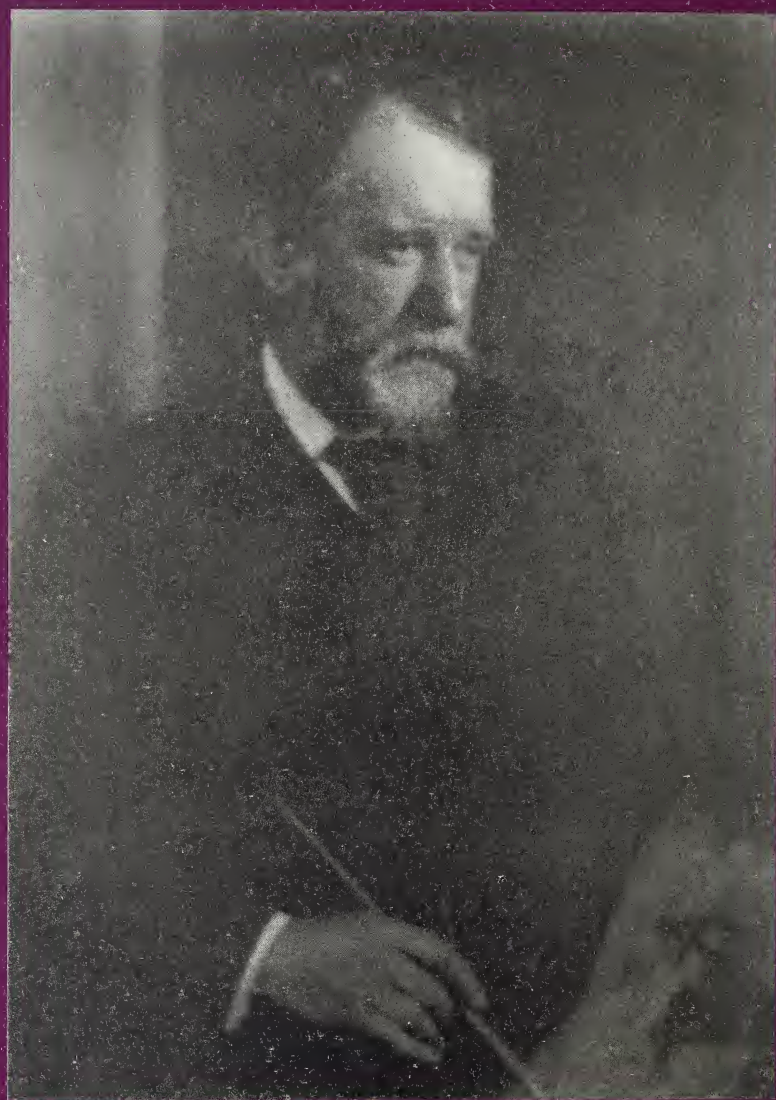
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THE PRACTICAL PHOTOGRAPHER.

Library Series.

No. II.

The Pictorial Work of Reginald Craigie.

By THE EDITOR.



R. REGINALD CRAIGIE holds the enviable position of Hon. Sec. to that influential company of pictorial photographers known as the Linked Ring. Under the auspices of the "Links" a yearly Photographic Salon is held. The eleventh of these interesting exhibitions was brought together in the Dudley Gallery last year. That this series of Salons has greatly influenced modern pictorial photography no well-informed person can for a moment have any doubt whatever. Mr. Craigie's position among these earnest workers necessarily has brought him into close touch with the present-day tendency of pictorial work. And as we all are more or less unconsciously influenced by our friends, we may expect to see in his work something of the general effect of this forward wave. Indeed, he freely confesses that he is not a little indebted to this series of exhibitions for stimulation and encouragement in his own efforts.

In his early photographic days he was fortunate enough to lay a good foundation in technicalities, and though he now speaks of these efforts as examples of "the usual thing," yet we have seen enough of them to know that he was at that time producing work which would compare favourably with most of the usual exhibition work of to-day.

THE PRACTICAL PHOTOGRAPHER.

A visit to one of the early Salons before he became Hon. Sec. acted as a revelation and set him off on more thoughtful lines. Those of us who have watched with interest his pictorial development have year by year been interested to note a steady advance. The Salon avowedly professes to accept only such works as indicate some personal feeling, taste and judgment. This is a position which is not only eminently reasonable, but also is already being justified by its results, as we may see in Mr. Craigie's short series of examples herewith given.

But his case is only one among many others. This, again, the reader of our previous volumes may see for himself; for it so happens that all the members of our series of sun artists hitherto reproduced are members of the Linked Ring who have kindly lent examples of their early as well as later works for reproduction.

The reader will hardly be surprised to be told that Mr. Craigie is an admirer of Rembrandt, Whistler and Watts, and it is interesting to note that he is not only a lover of pictures, but also of music, in which he has no little knowledge and skill as well as a wide and generous appreciation.

In photography his earlier taste was of a general rather than special character, but latterly he has found chief interest in portraiture and figure studies. His preference is towards diffused rather than sharply defined images, but wisely he avoids carrying diffusion to the excess of loss of structure. Equally wisely he attaches great, if not the greatest, importance to truth of tone in rendering of light and shade. A portrait, he holds, should be not only an agreeable picture, but also a character likeness as well, and should tell us something about the inside as well as the outside of his sitter's head. In general the preference is for a lens of long focus, so that he may get far enough away from the figure to retain good proportions. He inclines to the opinion that a lens having a generous diameter aids in preserving modelling. Exposures are distinctly on the generous side, and his negatives would by less experienced workers be pronounced to be rather thin. Yet, as the proof of the negative is in the print, we see for ourselves

THE PICTORIAL WORK OF REGINALD CRAIGIE.

that these negatives give prints that are eminently satisfactory.

One can scarcely say that he favours any special process, seeing that he is equally at home with platinotype, carbon and bromide enlarging, while photogravure and gum bichromate are included in the printing repertoire. In the last-named process he has great faith for the artistic future of photography. He regards the framing of a picture as a most important matter, holding that each print should be treated on its merits, but is entirely opposed to the use of gold either on the frame or mount.

We add a few jottings on the pictures herewith reproduced, taking them chronologically.

T.R.H. the Duchess of Teck and Princess May.—This reproduction is from an enlargement of a quite tiny bit of a negative made in 1889—one of our artist's quite early efforts. It shows excellent technical quality, and is not without pictorial effect, in addition to the personal interest attached to the two Royal and gracious ladies at home in their own garden. The example is instructive in showing the help given by the little peep of the distance seen through the opening in the trees. As a rule garden pictures suffer from the suggestion of being shut in—the well-known effect of a “one plane only” effect.

Midsummer Day.—This title suggests the burning, blazing light of a summer sun, when the cattle seek the welcome shade of the leaf-clad trees. In such a case we may expect to see strong contrasts of light and shade such as we have in the example before us. The long, narrow shape of the picture is in harmony with the broad-spreading umbrageous branches. The cattle are agreeably disposed without any special geometric form of grouping. The whole scene is suggestive of a warm afternoon, a flood of strong light playing in and out among the overhanging branches and dappling the ground with flecks of green and gold.

Viola.—We now observe a turn from Landscape to Figure, and at the same time notice the trend away from the usual thing and towards a broadening of effect. The drapery is sketchily rendered as

THE PRACTICAL PHOTOGRAPHER.

light and shade rather than any specific texture. The half-dreamy expression of the eyes well befits the pensive turn of the head. The picture is more a decorative presentation of flesh tones rather than a portrait or likeness. Our adverse criticism is that the large mass of dark hair tends to give the composition something like a top-heavy disposition of light and shade. The student will not fail to notice the value of simplicity of arrangement in this study.

Portrait Study.—In this case we see a somewhat further departure from the conventional procedure. It is open to question whether so large a mass of light drapery just under the face is an element of weakness in the composition. But, be that as it may, we must readily admit that the “placing” of the head in the picture space, and the way the picture is trimmed so as to give emphasis to the face, are personal notes of great interest. The student will, of course, observe the decorative line of light afforded by the wavy edge of the hat.

Arthur Burchett, Painter.—One hardly needs the word “painter,” for the pose of the head and the holding of the brush are enough to tell one that this is not a make-believe model. Note how the head coming high up on the picture gives one the suggestion of a tall standing figure. The light falling full on the brow accords well with the suggestion of a painter’s studio. The hand and palette are wisely kept well subdued. The lighting is simple, broad, direct, and effective. This example of a portrait study should have special interest for the landscape students of this volume, as it so well exemplifies breadth, gradation, and balance, which are mentioned on another page.

A White Silk Dress.—In the opinion of some of Mr. Craigie’s friends this is regarded as one of his most successful results. The portraitist will hereby gather several valuable hints as to lighting and posing in an ordinary room, as well as learn the advantage of keeping down the density of the negative when dealing with strong lights or white subjects. Our only fault to find is one unfor-



A Study in Tone



Fig. 3.

R. Craigie.

C. R. H. the late Duchess of Teck and Princess May
(now Princess of Wales).

July, 1899.

THE PICTORIAL WORK OF REGINALD CRAIGIE.

tunately inevitable when working in small rooms, viz.: the pronounced perspective effect which makes the floor seem to rise up towards the distance, etc.

Herman Vezin.—In this example we see something of the admiration which our artist has for his master, Rembrandt. The texture rendering of the light silky hair is especially noteworthy. The thoughtful quiet strength of the sitter is admirably suggested. The spacing of the background has been well-thought out. The modelling of the face, obtained by lighting, ample exposure, tactfully developed, and no retouching, cannot fail to teach the observant student a valuable lesson.

A Study in Tones.—This Mr. Craigie places among his most successful efforts, and his opinion is well supported by many others well competent to judge. We notice the strength which we get from the long scale of tones extending from the white lace collar to the black shawl. The nearly white door makes a telling background for this white lace, as well as the thoughtful face in subdued half-tone. The hands are naturally and unobtrusively disposed. The picture, which, like other truthful tone renderings, will be found to improve upon acquaintance, is a valuable lesson in the translation of tones by means of photography. To quote, once again, William Hunt, "It is just light and shade which makes a picture."

Our notes on Mr. Craigie's work have by the inflexible exigencies of space been brief, and we hasten to anticipate and agree with those of our readers who would say that the pictures themselves are their own best commentary. In commending them to the thoughtful attention of our readers, we would on their behalf act as their spokesman, and tender our united hearty thanks to Mr. Craigie for having enabled us to have these reproductions before us as a permanent reminder of their many instructive and attractive features.

NOTE.—In several cases our reproductions were made from much larger originals. Will the reader therefore make allowance for the inevitable loss of quality due to reduction and reproduction?

Introduction to Landscape Photography.

By JOHN A. HODGES, F.R.P.S.



THE following notes upon landscape work are intended for those who, having taken up photography as a pastime, and consumed many boxes of plates in promiscuous snap-shotting with a hand camera are beginning to realise the greater possibilities in the direction of serious pictorial work afforded by the use of a stand camera.

Choice of Apparatus.

The first point to be determined is the size of the camera. The reader, if a town dweller and a good pedestrian, will probably desire to make his camera a constant companion in his country rambles, and, in such a case a light portable quarter-plate instrument will be found most suitable. On the other hand, should he be residing in the country, where portorage would be easily obtainable and cheap, then a camera of a large size might be worked with advantage, especially if the scene of his photographic labours happens to be readily accessible.

Size.

It is pre-supposed that he who elects to use a small camera will enlarge, and this at once raises the question of the comparative merits of direct prints and enlargements. The writer considers that each method of working is capable of producing equally good results from an artistic point of view. The chief characteristics of the enlarging process are boldness and breadth of effect, whilst the direct method gives unlimited scope for securing a subtle tonality and delicacy not so easily obtainable in any other way.

In any case, our advice is not to compromise matters by selecting a medium-sized plate. Without for a moment desiring to disparage small pictures, there is no doubt that photographs intended for mural decoration or exhibition purposes are more effective if of reasonably large dimensions. We would suggest, therefore, that if a small camera is

INTRODUCTION TO LANDSCAPE PHOTOGRAPHY.

chosen, it should be a quarter-plate, whilst if the pictures are to be taken direct, we consider that 12×10 should be the minimum size.

The Camera. The camera, whether large or small, must be strong and rigid when extended. The rage, for lightness and portability, in conjunction with cheapness, has resulted in a great number of flimsy and worthless instruments being placed upon the market. If a good make is selected, and a reasonable price is paid, a truer economy will be effected than would be the case were a low-priced flimsy article purchased.

The camera should be provided with a double extending base, a rising and falling front, reversing and swing back the latter being extremely useful when using large stops in bringing the foreground into a good general focus.

The Lens. The lens is probably the most important part of the landscape photographers' equipment. The most suitable type is the single landscape. Extreme rapidity is not needed, nor is microscopic definition a *desideratum*, therefore expensive lenses of the anastigmatic type are quite unnecessary. These remarks apply, perhaps, more particularly to large direct work. When small negatives (for subsequent enlargement) are in question, a lens capable of giving critical definition may be used with advantage, as all the necessary diffusion can be obtained in the enlarging process.

Focal Length. The most useful focal length for pictorial landscape work will be from one and a-half times to twice the length of the base-line of the picture. The focal lengths of the lenses listed to cover the standard sizes of plates in the dealers' catalogues are altogether too short, and include far too great an angle, for good pictorial effect in general landscape work. Sets of achromatised single lenses of varying focal length are now easily procurable, and, if possible, one of these should be obtained, as their possession will enable the reader to be independent of all restrictive technical conditions in selecting his point of view.

Sky Shade. A sky-shade will be found a most useful adjunct to the landscape photographer's equipment. Fine effects of light and shadow are often to be obtained by pointing the lens towards the sun, although the text-books solemnly warn the tyro against working under such conditions. When a very bright object is photographed, or direct rays of light are allowed to enter the lens, what is known as a flare-spot is formed in the centre of the image, a result which would, of course, ruin any photograph from either an artistic or technical point of view. Further, although a flare-spot might not manifest itself when working under such conditions, a mistiness or haziness of the image will often result, and the employment of a sky-shade will prove an efficient remedy in such cases.

Modern lenses are rarely fitted with sky-shades, although the attachment is often found on older instruments, but any working optician would fit one for a very small charge. It should be so adjusted when in use as to prevent direct sunlight from falling on the lens, but must not cut off any portion of the image.

The Shutter. An instantaneous shutter, properly so called, is scarcely needed in landscape work, as, in the majority of cases, extremely short exposures will be found to be inimical to the production of the highest class of work. But occasionally a shorter exposure than can conveniently be given with the lens cap may be necessary, and then a shutter of suitable type will be found extremely useful. The writer invariably uses what is called the "blind" shutter. Its principle is extremely simple, the exposure being effected by pulling a string and drawing an opaque curtain or blind across the lens. The exposure may be graduated so that the sky receives less than the foreground, and by this means clouds can be secured in a normally developed landscape negative. Exposures of from $\frac{1}{15}$ of a second to any longer duration can be given, and its use dispenses with any necessity for using the cap.

P o p t p a i t

8 t u d y

R. C p a i s s i c



Fig. 4.



Fig. 5.

A WHITE SILK DRESS.

R. Craigie.

INTRODUCTION TO LANDSCAPE PHOTOGRAPHY.

The Tripod. The tripod stand should be strong, rigid, and adjustable in height. These qualities can be secured without entailing undue weight or bulk. Rigidity is of the utmost importance in landscape work, as with some subjects long exposures are essential, particularly when isochromatic plates and a deep screen are employed. The novice may be reminded that if he desires to excel in pictorial landscape work he must be suitably equipped, and avoid flimsy apparatus.

Pictorial Hints. But a few practical suggestions upon the selection and treatment of the subject, based upon the experience gained in many years practice, will probably prove helpful and instructive to those whose acquaintance with photography is more limited.

Choice of Subject. The first essential for the production of a successful landscape photograph, if it is to be of pictorial interest, is a good subject. It is ignorance of the essential conditions necessary to attain this desired end that leads so many to failure. It by no means follows that because a subject is pretty or attractive to the eye, it will therefore serve as the basis, or raw material, for a successful pictorial photograph.

Before attempting to photograph a particular scene which may appear to form suitable material for an exposure, an endeavour should be made to analyse it, and ask one's-self why it attracts. Possibly it will be on account of its colouring, and if so, despite the use of isochromatic plates, the probability is that the photographic result will be extremely disappointing. As an illustration of this it may be asked what subject in nature is more beautiful than a corn-field in bright sunshine, with its glowing, pulsating, masses of yellow, in harmonious contrast with the dark green foliage of a fine row of elms, the whole encanopied with the ethereal azure of a brilliant summer's sky. Such a scene, however, is essentially a painter's subject, for its charm is due to colour, and its beauty when translated into monochrome by photography (at best a poor translator) almost entirely disappears. If, when tempted to make an exposure upon such a subject, we first look at it

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through a piece of blue or smoke-coloured glass, we shall obtain some idea of how it will appear when photographed, and by so doing many an otherwise wasted plate may be saved.

Ortho-Plates. The difficulty of correctly translating colour into monochrome is one of the most serious drawbacks to successful pictorial photography. The employment of isochromatic plates may be regarded as essential for almost every kind of landscape work. It is often said that the use of a screen is unnecessary, but by following such advice we deliberately reject half the advantage of the process. A deep and a light screen should be carried, but care should be taken only to use the former when the nature of the subject demands it. Over-correction may result in as displeasing and untruthful a rendering as the under-correction consequent upon the employment of an ordinary plate.

Suitable Scenery. Many photographers fail to realise the kind of scenery that best lends itself to photographic treatment. Some seem to think that in order to command success, it is necessary to seek for their picture-making material amongst the grandest and most sublime scenery in nature. No greater mistake could possibly be made. Probably no country has been more photographed than Switzerland, but the photograph which in any true and convincing way conveys to the mind of the observer the majesty and dignity of its snow-covered peaks, their vastness, and awe-inspiring sublimity, has yet to be made. To portray such scenes adequately seems to be beyond the power of photography. Even the fine mountain scenery, despite its comparatively low altitude, of our own Islands, has so far had but scant justice done it by photography, and one is perforce compelled to admit the great limitations and shortcomings of photography in dealing with material of this class. Let the photographer exercise a little discretion. Fortunately his choice of subjects is still a wide one. Let him bear in mind that those of a simple nature will usually make the most satisfactory and pleasing photographs. He will be well advised if

INTRODUCTION TO LANDSCAPE PHOTOGRAPHY.

he leaves the portrayal of the majestic and the grand to the painter.

In advising the selection of simple subjects for photographic treatment, one must be careful to avoid the introduction of anything which is petty or commonplace. Many an otherwise charming photograph has been ruined artistically by the chance inclusion of some commonplace feature such as a modern building, or it may be a new piece of fencing, a brick wall, or a galvanised iron roof on an otherwise picturesque out-building, whose existence was overlooked at the moment of making the exposure.

Lighting. Whatever be the nature of the subject, the greatest attention should always be paid to its lighting, for light and shadow are, after all, the cable and anchor of the photographer in all that pertains to the artistic. But here, again, a word of warning is necessary, for many effects of light which to the eye appear almost entrancing in their beauty, would, when reproduced in a photograph, be almost repellant. As an instance of a type of subject which needs special care in treatment to avoid the production of a spotty, discordant, and irritating effect, reference may be made to fig. 9, which to the eye at the moment of making the exposure appeared to offer the most promising material for the production of a charming photograph. The result, however, was extremely disappointing, and anything but artistic. The brilliancy and freshness of the young foliage, reflecting the sunlight in a thousand glittering spangles, dazzled the eye and prevented one realising that the resultant effect in the photograph would be the production of an irritating mass of spotty lights and shadows.

Choice of Lighting. But the subject was such a good one that it induced us to make a second attempt at securing a more pleasing rendering. This time, however, a day was chosen when different atmospheric conditions prevailed; we waited until near sundown, when the shadows were long, and the mists rising from the marshy banks of the lake subdued the definition of near and distant objects, and imparted a dreamy

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atmospheric effect to the scene absent at any other time. The result is shown in fig. 10.

Mention has already been made of the fine effects sometimes obtainable by pointing the lens towards the source of light. To advise such a procedure is, in the eyes of a pure technician, rank heresy; yet the most beautiful effects can be so obtained. The precautions already advised to avoid flare must be observed, and all danger from this source can generally be avoided, and the pictorial effect enhanced, by arranging the composition so as to get some opaque object between the source of light and the lens; by so doing we can bring the highest light into juxtaposition with the deepest shadow, a well-known device of the painter, and one often productive of a fine effect. Fig. 11 is an example of a woodland scene so treated.

In addition to the precautions already advised, there is yet another very essential one, viz.: the use of a backed plate whenever a subject like that just mentioned is attempted, in order to safeguard against halation, which is very prone to make its appearance under such conditions. The writer invariably uses backed plates, whatever work he may be engaged upon, and for landscape photography of any kind he regards their employment as essential.

Plates. As to plates those of extreme sensitiveness should be avoided, unless indeed the subject happens to be a very strong and contrastful one. In deep, dark glen views, taken in partial sunlight, or in woodland scenery under trees, their employment may offer advantages intending to reduce contrast, and preserve a better gradation. But for general landscape work, a plate of medium rapidity and colour-corrected will be found most useful.

It is impossible to lay down any hard and fast rules for development. The procedure must be varied according to the nature of the result desired. If the aim is a strongly contrasted effect of light and shade, choice of plate, exposure, and developer, and the mode of using it, must all be adjusted accordingly; and a totally different treatment would be



Fig. 6. Midsummer Day.

R. Craigie.

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demanding if the intention was to secure some delicate atmospheric effect.

The Negative. Speaking generally, a negative of a somewhat thin type, full of gradation, and in which the scale is not too abrupt, will be found the most suitable and easy to deal with in the printing frame, especially if platinotype be the process by which the final prints are to be made. It has been our privilege and our pleasure to have seen the negatives of many of those who stand in the forefront as exponents of pictorial photography, and it has been noticed that, almost without exception, their negatives possess the qualities to which we have referred.

Definition. Although much else be left unsaid, so vital a matter as the focussing of the picture must be touched upon, it being so powerful a factor in the infusion of pictorial quality into an otherwise ordinary photograph. It is not intended to contribute to the wordy warfare that has so long raged on the vexed question of sharp *versus* fuzzy pictures. We advocate neither extreme, and hold the opinion that if any photograph conveys to the mind of the observer the impression that it is either sharp, or wanting in definition, the particular method of focussing employed is at fault. The photograph, as a picture, will be found either to lack motive, or its interest has been subordinated to the particular method of treatment adopted. If a photograph is a pictorial success, the mind will be unconscious of whether its details are sharply rendered or otherwise.

We were almost writing that sharp definition is incompatible with fine artistic effect, but remember that some of the loveliest gems of pictorial landscape photography have been characterised by definition which might almost be described as microscopic. No rule can be laid down, no dogma expressed, that shall meet all cases. There is no artistic merit, *per se*, in either sharpness of definition, or diffusion of focus. They are merely modes of expression, and it must be left to the artist to decide, whether he be photographer or draughtsman, which will be the more facile means of expressing the sentiment he desires to convey.

Landscape Photography.

By A. HORSLEY HINTON.



PROBABLY the majority of people will assert that landscape photography is easy—that is to say much easier than portraiture or figure subjects—a fallacy arising no doubt from the greater ease with which a landscape picture will win public approval, because most people are quite unable to say when a landscape representation is untrue, whereas they readily recognise less glaring errors in the portrayal of the human face or figure. The most indifferent representation of a landscape scene will pass muster with the average man. He recognises certain forms as being intended for trees or mountains. He could do as much with a child's drawing, but as to whether such forms are really *like* trees and mountains—true in detail and in their relative tones—he is either oblivious or incapable of saying, his knowledge of nature out of doors being of a superficial and general kind. But if in the portrayal of a human figure the limbs are made too long or too short he detects the error at once. Yet it is not too much to say that he constantly accepts landscape pictures in which are inaccuracies as great as though the human figure were depicted with six limbs instead of four, or a black face instead of a pale one.

Falsities.

Witness how, until comparatively recent times, many people accepted unquestioning photographs of landscape with the sky left out, that is with the sky represented by a vacancy of white paper, and yet remain content with glorious green foliage reproduced with inky blackness or distances robbed of all their mystery of grey atmosphere. Of course, if these things are of no importance, then landscape pictures of such an order are easy enough, but gradually popular taste is being cultivated to a truer perception of nature, and taste has very properly become more fastidious. The student

who is in earnest and does not quench his desire for the best by saying of just anything his camera gives him, "That's good enough!", will soon find that landscape photography involves a great many difficult problems which become harder to solve as his closer and more frequent observation makes him more perfectly acquainted with nature.

But before going further let it be clearly understood that even the most irreproachable accuracy to nature does not in landscape or any other class of subject cover the whole purpose to which many are desirous of applying photography. Probably the majority of landscape photographers have as their object, though more or less vaguely defined, the production of something akin to the artists' painting.

Copying Nature.

The photographer not having had the advantage of early artistic training almost invariably shares with the generality of people that deeply-rooted fallacy that the purpose of all pictorial art is to copy nature, and so in striving to secure absolute fidelity to the original, he unconsciously misses the road which might lead to pictorial or artistic success, and follows a by-path.

Now, whilst such a knowledge of nature as will enable one to discriminate between truth and untruth, and a skill which gives the power of reproducing truthfully where one so desires are essential to artistic success, yet something more is needed.

"Views."

I surmise that this book aims chiefly at giving its readers help and instruction in landscape picture making as distinguished from the production of simple recognisable records of landscape views. Indeed, the latter one would hardly expect to find classed as landscape photography, inasmuch as mere landscape views, unless illustrating local flora or the conformation of the land, such as an explorer would produce during his travels, will barely possess sufficient interest to justify existence.

The idea of a landscape picture or photograph is rather the representation of some scene possessing no particular historical or geographical interest.

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On the contrary, it appeals to the beholder as beautiful and inspires a desire to perpetuate it in pictorial form, so that not only he himself but others may at another time derive therefrom the same pleasure or enjoyment which the original awakened. Hence the science (if one may use the term) of pictorial landscape photography is the knowledge of those principles whereby representation of such a kind may be made.

Picture v. View. Within the limits of such an article as the present it is, of course, impossible to treat so wide a subject as this exhaustively, or even to expound at all fully the principles involved, and so for convenience let us consider the landscape *view* and the landscape *picture*, both being produced by photography under the respective significations, *Real* and *Ideal*.

Now it will be found, and no doubt has often come within the experience of the reader, that the photograph of a landscape which seemed beautiful made in strict accordance with photographic instructions, technically good and even if faultlessly accurate as to form, perspective, tone, etc., proves disappointing when finished. It is *Real*, that is, it is true to the reality, and yet somehow it fails to give the impression of the original. I have here used, almost unwittingly, a term of which more must be said anon (for it is at the root of the problem) namely, the "impression." Put rather roughly a picture, as distinguished from a topographical view, is the representation of a personal impression rather than of actual facts or realities, and hence a picture is Nature Idealized, and it is because the development of photography, its processes, and all the appliances and materials employed therein, has been in the direction of producing facsimilies of the real that those practising it without independent motive have made photography appear incapable of artistic expression. They have not known that the picture should express the ideal and have not therefore attempted to express it.

**Technical v.
Pictorial.**

It would even seem that those whose mission it has been to perfect the means have been guided by a totally different motive from those who elect to



R. CRANE

VIOLA

use them artistically. To these latter it was essential that they should have the power of faithfully copying the reality, even though that be not their chief aim. Indeed, there is the necessity of keeping well in mind the fact that in employing photography for artistic purposes it is not essential to put into practice all those powers with which in striving for realism the makers of the process have endowed it. In other words, when attempting to idealize only just so much of the realistic should be used as may seem desirable.

It will probably at once occur to anyone that to attempt to idealize with a method or process whose chief merit is its unerring reality were vain. But whilst occasional results prove that it is not impossible, obviously this is just one of those difficulties which—not apparent at first—have to be grappled with by the landscape photographer. First he must learn to achieve fidelity to nature. He must become intimate with physical facts and know how to reproduce them, and then with this knowledge as a foundation he must discover how best to use it to express his ideas or impressions. I say “discover,” implying thereby that there is no fixed course or precise canon. Because just as a given scene will impress each individual differently, so probably the method of expressing that personal impression will differ. Perhaps the best that one who would try to teach another can do is to firmly convince him of the necessity of producing or suggesting an ideal aspect of any scene, and making him understand in what manner it departs from the reality on which it is founded.

Technicalities. Regarding technical consideration, the choice of lens I think matters less than some seem to suppose, because the field of view included on the negative plate need not, necessarily, be the field of view retained in the picture.

The Lens. But since we cannot, as with the freedom of unrestrained natural vision and untrammelled pencil, include in immediate response to the mind more or less of the view, it will be best to carry two or more lenses of different focal length, and use in each case the one

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which seems best calculated to depict the scene as it impresses us.

The Plate. The use of a backed orthochromatic plate and two or more coloured screens of various intensities I should regard as absolutely essential. The whole interest and pleasing grouping of light and dark are often due to contrasts of colour, and the relative value of such colours can only be translated into black and white by orthochromatic means (Figs. 14 and 15). Indeed, it will sometimes be necessary to over-correct photography's false rendering of colour values in order to produce the visual impression monochromatically. I should argue in favour of a very rapid plate, provided excessive speed is not attained at the sacrifice of other qualities. To use a slow plate seems like foregoing a possible advantage which modern advancement has placed at our disposal, but which we need not exploit unless we wish.

Backing. Similarly with regard to "backing." We may not need its aid, but as backing is no disadvantage and may even unexpectedly assist in securing true relative tones, there seems no reason for not getting any good out of it we can.

Development. In development aim at producing a negative as thin as possible compatible with the proper printing of contrasts. There should be no portion of the negative which will print absolute black, because every point in a landscape, however dark it may seem, does reflect some light. Similarly there should be no quite opaque portion printing detailless white, because the purest white surfaces in nature possess some gradation and detail.

Printing Processes. As regards printing processes, this is a matter for personal decision, the sole determining factor being whether or not the process used gives the most satisfactory interpretation from the point of view of the individual picture maker. Permanence has really nothing to do with artistic quality. It is merely a convenient attribute.

Pictorial Aims. So much for technical considerations, the consideration of the process as far as it may be used to produce an accurate or real representation; the pictorial or artistic considerations are not so easily set forth.

To begin with we have Composition. Not because every beautiful landscape is well composed in nature, but because instantly any object attracts our notice and gives us pleasure, our mind arranges the other objects around it in imagination, making them subordinate and contributory to that which appeals to us most. The undesirable and destructive object we overlook, we do not notice it, and may almost deceive ourselves into believing it is not there. Thus through our imagination we actually see a more perfect landscape than exists, and if we depict it then and there in a dry matter of fact or realistic manner the result will prove a disillusionment. First then, we must break off from our ecstatic imaginings and consider if it be possible to choose a view point from which the various objects do actually compose so as to approximate to our mental composition. Similarly in choosing the particular lighting, shape, dimensions, and even the exposure, all must be determined by how far it seems likely we shall be able to approach our ideal impression. The direction of the light may throw into strong relief the chief object, or may suppress what is not desired. The form of the picture may emphasise the feeling of loftiness or of broad expanse. Exposure may tend towards softening or intensifying contrasts. All this does not sound easy, and I commenced by enunciating the fact that it is not, but it may not be impracticable. If it were easy perhaps it would not be worth doing, but being worth doing it is worth doing *well*, and the strenuous effort demanded the ever receding summit and new heights which each upward step discovers is the good in it.



Cloud and Sky in Landscape Photography.

By EUSTACE CALLAND.



O those who have the faculty of translating colour into black and white, the sky is rendered more or less grey (in its monochrome equivalent) and never as white as the paper on which the picture is printed. The colour and dependent colour value of the blue varies with the direction of the light, the atmosphere, and the sun's altitude. Facing the sun, the blue is almost effaced; opposite, it is strongest and darkest. It is nearly always lighter at the horizon, but in large towns the effect of dust and vapour may reverse this appearance when the sky is seen over the houses. In spring, when there is an east wind in this country, the blue has a dryness and opacity that is absent at other periods. In the East there is a depth of blueness that is almost black. All these varying conditions of colour, luminosity, and gradation have to be represented in black and white by various shades of grey.

Blue Sky with Clouds.

The task is somewhat easier where clouds are present. Even in Nature wisps of cirrus and the so-called "mackerel sky" greatly increase the idea of depth and distance. These forms of clouds are really simpler to deal with than the bolder cumulus with their strong shadows and perspective.

Rendering of a Grey Sky.

When we get a grey sky the problem is easier still. It has not the even gradation of the blue sky. The clouds which float across it are usually dark, and are not white in the high-lights and darker in the shadows than the ground, as is the case with cumulus in a blue sky, and they can be photographed without so much reference to the problem of colour. The landscape also is low-toned and can be harmonized with less difficulty, most of it

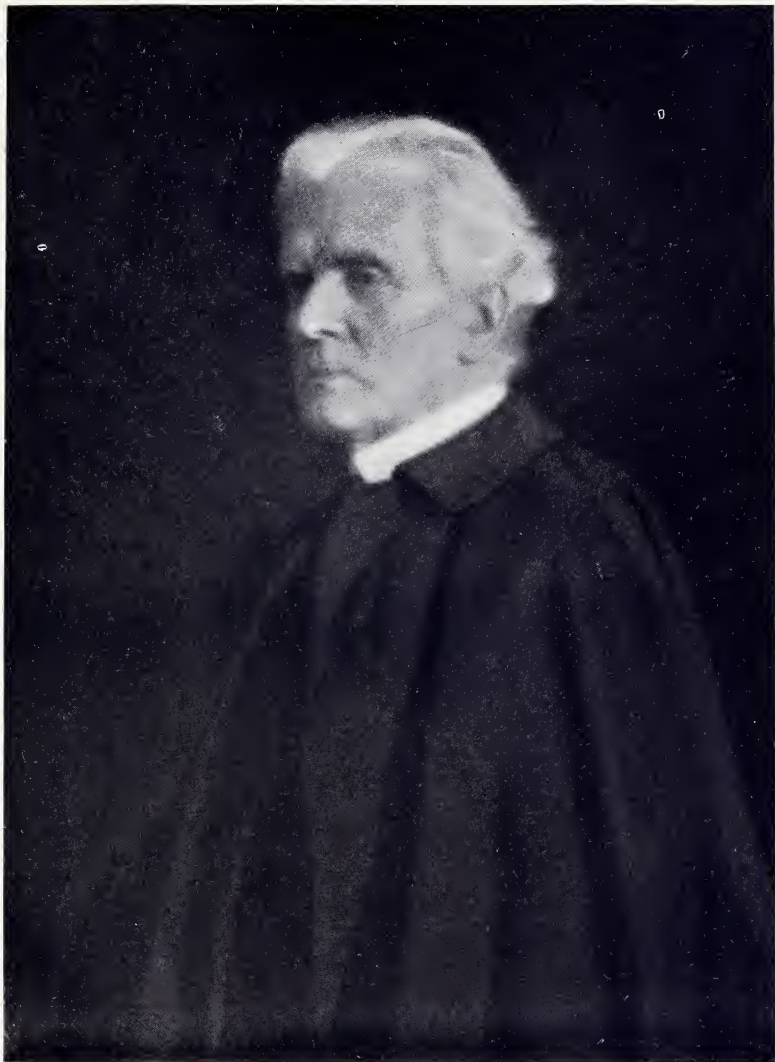


Fig 8.

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Herman Vezin.

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being probably lower toned than the sky. There are often instances, however, where the sun shines out brightly after a passing storm, when the landscape, or parts of it, are brilliantly illuminated against a black cloud, and are many tones lighter. A good example of this in painting is seen in François Millet's April storm effect with rainbow in the Louvre, which has been most effectively reproduced in a photograph. The photograph shows the illuminated portion of the land and woods lighter than the dark sky, as it should be.

The grey sky associated with snow scenes generally appears particularly truthful in photography.

The Colour Value of Blue Sky.

It is quite a difficult matter to represent the ethereal blue of the sky by a monochrome process on paper, such as photography, which goes so much beyond mere suggestion. Apart from the technical difficulties of preserving the colour values and tones of the landscape objects that meet it, is the task of rendering in some degree the almost unattainable depth and palpitation, as it were, of which we are conscious when looking at it, but which a grey deposit on paper does not at all suggest. We know that a blue sky as seen opposite the sun, rendered with fairly accurate colour relation to the landscape and slight gradation from horizon to zenith, is disappointing in an ordinary platinotype print and fails to convey the impression of the original. This is still more marked in the skies of Southern Europe and the East. Have we yet seen Italy, Egypt or India portrayed with the true value of the blue sky in photography? In those countries opposite the sun it may be said with truth to be darker than anything terrestrial save the shadows. Yet if an attempt be made to sun down the sky to the proper value the result will be unnatural, and the landscape appear as if under snow.

Printing Process.

The printing process chosen has much influence. One cannot help feeling that the evenly diffused gradation of photography is at fault. The luminousness of the sky is much better shown in mezzo-

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tints and etchings than in photographs, where not only are the gradations arbitrary but the surface is broken up. If the photograph deposit be broken up in some way—partly to be achieved by the use of rough paper, by printing through some material (in the case of a plain sky) or by the use of a process such as gum-bichromate, where a broken up surface can be left by means of a brush—the sky can be kept more approaching its proper value without appearing too opaque.

Importance of Correct Printing Depth.

The depth of printing of a sky, which we have determined upon as correct, cannot be varied without completely changing the character of the picture. Quite a small difference will suffice to spoil the original intention. It is better to err on the side of being too light than too dark. Clouds too heavily printed will seem too near as well as too solid, and lose their vaporous character.

Relative Values a Compromise.

Pictorial photography is made up of compromises. Our composition is usually a compromise. Clouds and landscape we can seldom get just as we want. Our colour correction, through limitations of apparatus; our effects through the comparative fixity of gradations, are seldom quite satisfactory. We may have the relation of clouds to blue sky in fairly correct value, and find that when added to the landscape the effect is dark, airless and sunless. We have the general effect to study; the dazzling effect of sunlight; the low subdued tones of evening or of a grey day; the brightness of a spring morning, the landscape high in tone, the greens brilliant, the sky a deep blue, relieved with strong white clouds. When desirable, we must sacrifice the strength of clouds to the general impression, for true relative values may sometimes disturb the sentiment of the whole.

The scale of tones that an artist arranges differs from the photometric one, which is not steep enough in gradation locally to enable us to obtain effects easily enough secured in painting. For instance, a mass of trees or buildings brightly illuminated against a dark sky, as referred to elsewhere. These,

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if printed lighter than the sky, as they should appear, will seem flat and as if covered with snow through the want of emphasis in their shadows. The gum-bichromate and the later carbon processes are beyond any others in the possibility of successfully treating these tones, but it is to be regretted that the gum process in the hands of most of us gives such a small range of tones.

The Sentiment of the Sky. In landscape photography the sentiment or idea intended to be conveyed can usually be aided by the appropriateness of the sky. We all know that long parallel lines of cloud at sunset suggest repose; that flecks and wisps of white in a blue sky give depth and atmosphere—the cirrus may do this and suggest calm also; and how storm clouds may complete the idea of Nature in an angry mood. The general design of the composition, whether formal or otherwise, will influence the selection of the most suitable cloud pattern (Figs. 19 and 20).

The Sky may dominate. The sky may be, and often is, the chief sentiment of the picture; from it we may get all the different moods of Nature, and give titles to our pictures, such as "Showery Weather," "A Coming Storm," "The White Heat," "A September Morning," the title of the illustration, a water colour by J. H. V. Fisher, which is an example of a painter's selection of sky on an upland pasture, and which is certainly the principal feature of the drawing. Also in seascapes we may get our picture from the shadows of clouds on the "wrinkled sea," as seen patched like a quilt, from the cliff top, which afford the chief reason for taking the picture (Figs. 16, 17 and 18).

The Value of Notes made when taking the Negative. Without in any way wishing to reduce pictorial photographic work to mechanical precision in execution, it may be argued that note-taking at the time the picture is seen and vividly impressed on the memory is of the utmost value and an important factor in pictorial education, and if accompanied by a rough sketch so much the better. The photograph comes

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quite different to the impression it is true, but the impression should be adhered to persistently, and worked to. Many of the most charming effects that we try to secure are very transient, and when we have exposed our plate there is a disinclination to study and observe the conditions that originate the pleasure, and they pass quickly from the memory; hence the use of notes, such as the highest light, the value of certain dominant colours, the relation of the sky to the land, cloud shadows and reflections, and whether we can print in a separate sky without disturbing the effect we seek for. Frequently, with the aid of these notes, we may get something of the effect that pleased us in the original that we should otherwise fail to obtain from the negative through having forgotten or failed to note the factors that influenced it.

A Changing Sky.

The sky on a day of briskly moving clouds is a valuable factor in landscape composition. When the clouds chase one another across the sky the landscape may be compared to the studio on a grand scale, the clouds are the blinds and reflectors. By patient waiting we shall get all possible effects of lighting. We cannot, unfortunately, ensure that moving objects, the sheep and shepherd or ploughing team, shall receive that note of emphasis that a shaft of sunlight falling athwart them may give, but we may be fairly certain that any given portion of the scene will be lighted by rays through the clouds while the rest is in shadow. We can get most effects of light and shade, an ordered chiaroscuro, by patience and observation.

Falsity of Printing Zenith Clouds near the Horizon.

It does not require much observation to see that to photograph clouds near the zenith, and then use them nearer the horizon, is a gross error. There is, or used to be, a temptation to take clouds high up in the sky because they usually have greater contrasts, and there are no terrestrial objects in the way, but when used in a landscape contained within a moderate angle of vision, they are wrong both in lighting and perspective. The lighting especially



Fig. 9.



Fig. 10

LANDSCAPE STUDY.

John A. Hodges.



Fig. II.

LANDSCAPE STUDY.

John A. Hodges.

is apt to be flagrantly in error when the clouds are anywhere near the sun, or when the sun is high above the horizon. There is perspective to be noted in almost all clouds, and it is particularly important over an expanse of open landscape. As the clouds recede from view they become smaller and smaller, and apparently more closely packed together. Series of clouds seem to close up in the direction of the wind. When the distance is hidden by near objects, more latitude is permissible, and the angle of view for the clouds may be shifted a few degrees in any direction. A view of the downs, for example, from the valley may appropriately have masses of cumulus rising from behind, and this is indeed a favourite theme with painters. Greater license also is allowable where the clouds face the sun when the latter is not very high above the horizon. In dealing with seascapes there is rarely need for separate printing, the sea and sky being so interdependent and the exposure identical. It goes without saying that clouds and landscape should be taken with a lens of approximately the same focal length. If the sun or moon be included there is no doubt they look absurdly small even with a lens of long focus, and the painter has perfect justification for making them much larger than they really are in relation to terrestrial objects, as their apparent size is mostly an effect of irradiation.

Harmony in Lighting of Clouds and Landscape.

Some experienced pictorial photographers are apt to invite criticism when they print separate clouds into a landscape, if the clouds were taken on another occasion to the landscape, and the beginner should confine himself at first to landscape with a rather near horizon, so as to avoid the difficulties of shadows and complicated lighting. We have already seen how useful the clouds may be in assisting the landscape composition by the massing of shadows and lights. For the sake of both it is almost imperative in such cases to obtain the sky negative at the same time. Generally it is impossible to get clouds and landscape on one plate without sacrificing essential qualities in one or the other, but whenever possible the sky should be taken at the same time. The student at

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all events should note roughly when either negative is taken the position and height of the sun above the horizon, and the atmospheric conditions at the time. He need not become a meteorologist to do this, nor do injury to his artistic sense.

Sunlight,
Luminous Haze,
Colour Screens.

The text books used to tell us that a colour screen destroyed the effect of atmosphere and the illusion of distance. Now it is generally found that a blue distance is unprintable in the negative, and the screen used judiciously will give the distance as seen by the eye without emphasizing detail. The warm colours being given more according to the visual impression will convey the idea of daylight, not as formerly, as if the landscape were viewed through blue glass.

The effect of haze and atmosphere is dependent to some extent on definition and judicious printing. The clouds must not, of course, in a brilliantly sunny landscape, be printed heavily (see a previous paragraph). The more delicate forms of cloud are impossible without the aid of colour corrective methods. In fact, we may say that all clouds need them.

Orthochromatic plates and screens adapted to them are now so universal, being issued by all the leading plate-makers, that there can be no difficulty in their use, and I would advocate their employment exclusively in all landscape photography.

Study of good Paintings and Monochrome Reproductions of them.

The pictorial photographer cannot fail to learn much from the study of good landscape paintings of all periods, not only the modern "*plein airistes*," but also the old masters.

The latter, when they introduce skies into their pictures, always aim at beauty of composition, and if they sometimes sacrifice truth to convention, the beauty of the convention is a training in itself. Some of the modern painters, though they may give the real out-door effect of Nature, seem to regard composition as of quite secondary importance; but the photographer has always to recollect that he has only his poor scale of browns or blacks to take the place of Nature's colour, and satisfying composition is an essential to him.

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Some of the 19th and present century painters of landscape were and are keenly observant of delicate differences of tone and colour, even if they lack other qualities such as grand composition and fine drawing. It is this close observation of Nature, the persistent effort to pourtray her in every possible phase, that is the distinctive note of modern painting. Those familiar with the annual exhibitions of the New English Art Club know how rich in suggestions to the photographer they may be, and how many enthusiastic observers of subtle and rare effects of Nature there are, or perhaps we should say were, amongst its numbers. The lesson to photographers was more particularly instructive when a portfolio of platinotype prints of the principal pictures was available in the Gallery for comparison with the originals; these prints were usually very true monochrome transcripts of the original colour, and the sky relation to the landscape as seen in these copies was always interesting.

Some Painters from whom we may get Hints.

An acquaintance with the landscape painters up to the period of Constable seems to show that, although they observed the shapes of clouds and their perspective, they were indifferent to their truth of aspect, the main point being that they should serve the interests of the composition in light, shade and line.

It is naturally among the Dutch painters that we find the sky made a feature, and there are many instructive examples of their work in our National Gallery. With Ruysdael how charming the forms of the clouds are, though doubtfully true to nature, and how beautifully they complete the composition; and in the famous Avenue of Hobbema how beautifully appropriate is the cloud composition to the formal lines of the landscape.

In Ruysdael's "View over a flat wooded country" we have a fine example of the sun illuminating part of a distant landscape, with clouds good in composition but not often seen in this country, and near this picture is Cappelle's "River Scene," that we may take as a lesson in the simplification of clouds, although impossible of attainment in the painter's way. Then attention should be drawn to that

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dignified and simple work of Old Crome, "Mousehold Heath." This is an illustration of cumulus rising over upland, again more simple probably than we should actually find in nature, but possible in photography. Constable's skies are very true to nature; there are numerous cloud sketches of his with hardly any land visible. In the National Gallery his "Cenotaph" shows the sparkle of blue and white seen through trees, contrasts that always appear more brilliant in this way than when observed in the open sky.

The curiously fantastic forms of clouds seen under certain conditions of thundery weather, sometimes towering up into the sky like pillars and contorted into strange shapes, were much favoured by some of the Dutch painters, and they have an immensely decorative effect in landscape, and are worth much time and patience to secure.

Modern painters have sought to probe every mystery of Nature, every effect of light and atmosphere. Those who have seen Claude Monet's wonderful series of paintings of the same subjects under all conditions of light, from sunrise to sunset, will appreciate the work of one of the most earnest students of nature.

Many of the moderns may be accused of having used, or been influenced by photography in their sky painting; so faithfully rendered is the sky that often we cannot help feeling there is some loss of breadth and decorative feeling.

Photographers will find modern sky painting at its best in the works of the brothers Maris, also in Anton Mauve and Mesdag, who have worthily carried on the traditions of the Dutch school. In France, Corot, of course, and his more robust and perhaps less poetic successor, Harpigny; also Cazin, and many more; whilst in this country there are Clausen, Stott, Mark Fisher, Peppercorn and Steer, whose pictures are a veritable flood of light sometimes. Sky and light effects are always interesting features of these painters.

General Hints for Young Photographers.

Goncourt says: "To learn to see requires the largest of apprenticeships." The novice in photography must learn to see what he has seen

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all his life and practise on a few examples of the various aspects of skies with the unlimited means in the way of chromatic plates and screens now before him; if he does this with the aid of notes of the conditions existing at the time and tries to print to them, he will learn more in a few weeks than in months of casual and careless photography. One of the first things that a painter learns is to leave out what is unessential and harmful to the general effect, and the photographer when he looks through his ground glass at most skies will feel that they are too crowded for his purpose. The opportunity for selecting a group of clouds in the right position, more or less isolated, broad in effect and with beauty of shape, comes more rarely than the casual observer would think.

Decorative Aspect of Photography.

In many compositions the isolated tufts of cloud sometimes seen floating across a blue sky are extremely decorative and pleasing, and the decorative aspect of photography is a very important one in landscape. The pattern, that is of form, and black and white may be the strongest stimulant of æsthetic pleasure—trees, clouds, foregrounds whose shapes are quaint, unusual, almost geometrical, but stopping short of it.

The Vienna photographers following the painter secessionists have done more in this direction than we have, and it is quite a surprise to come across reproductions of gum-bichromate prints in "Kunst und Kunsthandwerke," or some other art publication, in which the clouds particularly have all the decorative simplicity of a painter's work.

The Suggestion of Colour.

It is a vital point that the photograph of landscape and sky should suggest colour; the reproduction of the drawing accompanying these notes does this in the platinum print; it is only to be followed out in Nature by representing colour masses by the exact tone value that the eye appreciates them.

Technical Points.

As to the many methods of combining a sky with a landscape negative, or printing out a sky already in the latter, it is unnecessary to say much

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here, since they have been so frequently described. There are some, indeed many cases, where it would be advisable to make a transparency which contains the two in right proportion, from which a new negative may be made, especially if several prints are wanted or the picture is of large size. Retouching or painting on the transparency seems the only course where a dark sky appears through the intricate tracery of the horizon line. For example, the branches of trees. Often the sky will need working on with a stump or matt varnish or tracing paper, etc.

In platinum printing it is a help to work with the paper pinned on an easel, so that the negative can be entirely lifted off and replaced; this enables depth to be judged more easily.

When using a colour screen, a full exposure should be given especially with strongly lighted clouds, or the result will be harsh and delicacy lost. Sunset effects are often too hard and black from the same cause, and very often from the absence of the screen and the unresponsiveness of the plate to colour differences that are so distinctive to the eye. (See Figs. 16, 17, 18, 19, 20.)

Hints on the selection and arrangement of Landscape Pictures.

By THE EDITOR.



POSSIBLY some of the readers of this book may expect to find among its pages some golden rules whereby "pictures" may be made. Unfortunately, or perhaps fortunately, such rules do not exist, or at any rate have not been found. Nevertheless an extensive examination of painting and other forms of graphic art indicate certain very broad and general underlying principles of selection and arrangement. These are frequently alluded to as rules of composition. But in this connection the word "rule" means much the same thing as it does in the grammar of a language. It is a convenient abbreviation to express "the general but not universal custom of acknowledged authorities."



LONDON
STREET

Fig. 12.

LONDON ATMOSPHERE.

H. Bairstow.



Fig. 13.

HARVEST.

H. C. Goosty.

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The subject of pictorial composition is a wide and deeply interesting one—indeed much too large to be dealt with as a sub-section of such a booklet as the present. We must therefore reserve it for an entire number. But meanwhile we have brought together a dozen examples of landscape subjects, which will go some little way towards indicating the general nature of the subject. We are using these to show what should be avoided rather than what should be done. Indeed all teaching on the subject of composition is of a negative rather than positive nature. Each of these illustrations should convey at least one practical hint, and serve as a reminder for us all, lest in a careless moment we find ourselves tripping in a similar manner.

During the last ten years the present writer has passed in review many thousands of similar photographs, showing one or other of the mistakes here alluded to. Hence one may say that these are among the mistakes likely to be made. Of course the reader will understand that the list is by no means complete. It is doubtful indeed if any "complete" list could ever be compiled. Nor would such a formidable list do more than dishearten the bravest worker.

Moreover it may easily happen that a good picture may at times exemplify some of the mistakes below mentioned. But this only shows that all such rules or principles are of a very broad and elastic character.

Overcrowding.—That is to say, including in one's picture too much subject matter, too many objects of interest. The more objects there are the less space they must occupy in our picture. Hence our interests are cut up and scattered all over the picture. The well-known saying—"when in doubt leave it out" should be laid to heart by every photographer. The more objects we have to "compose" or arrange, the greater is our difficulty in grouping or arranging them agreeably. The beginner often is at a loss to know how his friend A. B. can make a prize medal picture out of just one or two trees and a few leaves, while he fails to do anything with a whole plantation. Let the worker ask himself: Is all this

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subject matter essential? Can I not omit this and that? Why do I wish to retain that or this?

In Fig. 21A we have an ordinary case of overcrowding. Technically, the print is creditable; pictorially, it is faulty in several respects. There are far too many objects included, *viz.*, boats, people, houses, etc. The objects being many in number and on a small scale, irritate rather than attract. The eye goes from point to point, and is wearied rather than pleased. Overcrowding often means patchiness or spottiness of light and shade. In this instance the many small figures are little more than dots of black and white. Pictures of what might be called the "General View" class are seldom quite pleasing by reason of overcrowding of subject. One's interest is scattered and no definite impression obtained. Walking along the street one passes a shop window where are displayed a score or more different things, but we notice none of them in particular, because they are so many in number, and in a few moments the entire impression has faded.

Emptiness.—This is the opposite extreme to overcrowding. When there are not enough objects of interest or enough pictorial matter included, one feels the suggestion of incompleteness, *i.e.*, that the artist intended but omitted to add something more. Of the two extremes perhaps it is better to have too little than too much matter, yet both extremes are to be avoided. In Fig. 21B we have an excellent bit of technical work, though the picture fails to make much lasting impression. First, the chief object is too near the centre of the picture space. This arrangement is too symmetrical, too formal. Secondly, the emphatically modern looking steamer is not an object of beauty. It does not suggest the poetic but rather the prosaic side of human interests. The picture as a whole is not satisfactory. It is weak or empty. In addition the light and shade arrangement is monotonous, *i.e.*, roughly put, the picture consists of a dark patch centrally placed with a background of light grey. Again, the microscopically sharp definition of the original print, does not aid in the suggestion of distance and

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atmosphere. But chiefly this picture should convey the lesson that a moderate amount of pictorial matter is generally required to make a picture of lasting interest. This particular print might be more aptly called a "sketch" or "note" taken for the purpose of after-study, or as an aid to memory, rather than a complete picture. Of course special cases may occur when it is possible to convey a certain desired impression, only by a more or less empty picture, and the exception may thus "prove the rule." But in general a picture which strikes one at first as empty, seldom improves on acquaintance.

Proportion.—A great philosopher has said that the art of life is chiefly a matter of seeing and using things in due proportion. It is certainly true that the art of picture making is largely a matter of proportioning things—*i.e.*, sizes, light and shades, forms, definition, etc.

In Fig. 21C we have a disproportion in more ways than one. The reader will not need to be told that in consequence of the somewhat short focal length of the lens used a rather wide pictorial angle has been included. Hence the road quite near to us seems far wider than it does a few yards away, and that (by comparison) it dwindles down to a narrow footpath a little further away.

Here we have a case of faulty proportion of sizes. Had the worker employed a lens about one and a half times the focal length of that used and included no part of the road nearer to us than the gate on the right we should have been far more favourably impressed. We can roughly judge of the relative effects by covering up the lower third and right-hand third of the present picture. Then again we have an unpleasing proportion of dark to light for an open landscape subject. Of course no rules can be laid down. But there is an indescribable fitness of proportion as to the amount of light and shade which will best suggest the open country such as is here shown. The height of the sky line is another matter where the sense of proportion will often help to give us a sound decision. It is largely a question of relative pictorial interest. In this case this road of exaggerated width occupies a

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measure of the picture space which is out of proportion to its pictorial interest.

Breadth.—Distribution of light and shade is one of the essential qualities of a work of art. That is to say, if the picture is lacking in "breadth" it cannot be quite satisfactory, no matter what other qualities it may possess. If we make half a dozen holes with a cedar pencil in a bit of brown paper and hold this up to the sky we shall notice two things. First, a sense of irritation. Secondly, distraction of attention, *i.e.*, as soon as we try to fix attention on one hole we find ourselves tempted to look at some other holes. Our brown paper with the holes in it is a case of patchiness or spottiness of arrangement. The opposite state of affairs, or grouping of light and shade, might be represented by one large hole in place of many small ones. These cases are, of course, extremes, but help to show the tendency of Breadth and Patchiness.

In Fig. 21D we have an ordinary case of patchy arrangement of light and shade. It will be seen that it is unrestful and irritating in general effect. As soon as we attempt to concentrate attention on any one part attention is drawn to some other part. Each leaf floating on the water's surface seems to contend with every other leaf for our attention. Similarly the light and dark patches of foliage. Patchiness generally is suggestive of lack of care, or absence of observation and knowledge on the part of the worker. One must bear in mind the difference between the scene in nature and its photographic translation. For it may easily happen that in nature the colours blend, while in the photograph they oppose each other and give contrast. Breadth, when carried to extremes, may give monotony or flatness. For other examples see Figs. 29 B, C, D.

The Vista Picture.—The idea of arranging a picture or vista to be seen through an arch or avenue, or some such natural frame-work, is strikingly reminiscent of the early Victorian days when a "surprise vista" was an essential feature of every gentleman's park or garden. However pleasing such arrangements may be in nature

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(more or less assisted by the architect and landscape gardener), they may wisely be left severely alone by the photographer as they are by the painter. In Fig. 34A we have something of this kind which happens to possess more claims to success than do most of such scenes. But even here we have a semi-theatrical, half-unnatural appearance. The bridge or frame of the picture contends with the view proper for our attention. The two parts do not aid, but oppose each other. In fact, we seem to have not one scene depicted, but portions of two more or less disconnected scenes unhappily combined in one plate.

Usually the frame of the vista is not nearly so slightly as the instance before us. It may be the mouth of a cave, arch of ruins, branches of trees, etc. But in most cases it is so near that it would not be possible to see simultaneously the frame and picture in the way shown in the usual photography. In nature the eye would ignore one or other, and the one most likely to be ignored is the frame part. But in our photographic print, try as we may, we cannot but see the under-exposed intruding object, be it what it may.

The foregoing also relates to buildings and other objects of interest shown between the branches of trees, etc. Compositions of this kind are very seldom, *if ever*, satisfactory.

Simplicity of Design.—A well-arranged or designed picture explains itself at a glance. If the composition is such as to prompt the question “how does this part belong to or connect with that,” then we must condemn the design of that composition. In 34B we have such a design. At first glance one is prompted to ask “how can that large viaduct of several arches rest safely on that tiny river bridge.” Careful examination, however, relieves the mind, and we are prompted to guess that the viaduct and bridge are not one but two different structures. Nevertheless, the two bridges as here shown, one over or behind the other, leave us a very inartistic arrangement. It may be urged that this is the only view point from which both may be included, and in reply one may ask: Is it

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desirable for *pictorial* purposes to put two such similar things in one picture? Why not leave out one of these bridges? The mistake here made is confusing a picture with a graphic record of fact. Of course these two objects may appear in nature something like this picture shows them, but that does not necessitate this view being a picture. It may be true to nature in that sense, but all natural views are not pictorial, any more than all sound is music or all verse is poetry. In the original a bit of snow-capped mountain seems to be resting on the top of the viaducts, but one can hardly expect this to show in reproduction. Let the reader bear in mind that it is not the function of art to set puzzle pictures, but to present pleasing arrangements of form, light and shade.

Unity of Parts.—Composition means combining two or more things into one whole. If, then, our picture is apparently cut up into two or more parts it is not a *composition*, but a *disposition*, of fragments. Fig 34C may be taken as an example of a picture or view cut up into two parts. The print itself is technically creditable, except that the waterfall has been under-exposed and over-developed. This gives us in the print, not a stream of rushing water, but something more like a band of frozen milk. Now this white band, running more or less diagonally across a picture, seems to separate our foreground from our middle and extreme distance. The same kind of thing occurs again and again in every collection of landscape photographs. Now it is a line of paling, now a river, now a wall or roadway or river bank. But whatever it is, it at once suggests to the spectator that the two parts of the picture do not belong to each other. This is one of the little pitfalls in picture making that one must watch for on the ground glass, because the effect of separation may not seem so marked when we look at a large scene as it does when we cut out a small bit on the ground glass to make our picture. It is in such cases as these that a view meter is so useful, not only showing us our picture the right way up, but also cut out or isolated from its surrounding parts.

Fig. 14.

ORTHOCHROMATIC PLATE WITHOUT FILTER.

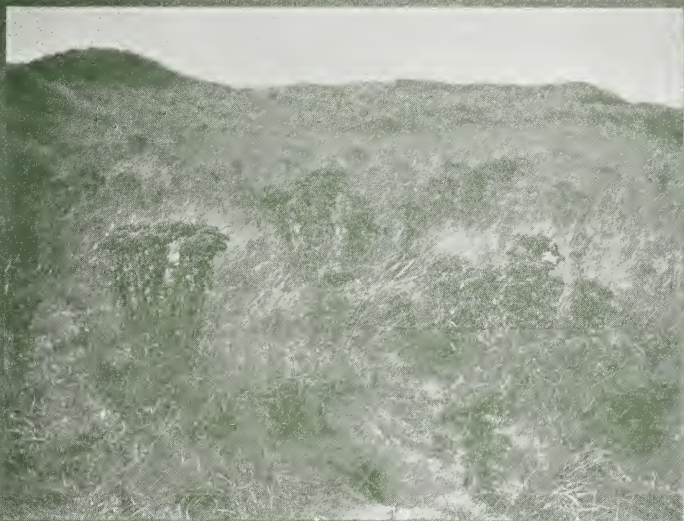


Fig. 15.

ORTHOCHROMATIC PLATE WITH FILTER.

A. Horsley Hinton.



Fig. 16.

SKY TOO LIGHT.



Fig. 17.

SKY CORRECT.

J. H. V. Fisher.



Fig. 18.

SKY TOO DARK.

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In working amongst shipping one has to watch against foreground ropes cutting off corners of our pictures. Overhanging tree branches may act in the same hurtful manner.

"Unity is strength" is a common phrase, and equally true in picture-making.

Separation of Planes.—A glance at Fig. 34D will show us a picture which roughly may be divided into a foreground bank of rushes, etc., middle distance tree to our left, and distant hills, etc., to our right. Now if you will stand about 15 or 18 inches from the window pane, and fix your attention on a fly on the glass, you will only see the other side of the street or view beyond the window in an indistinct sort of way. Similarly, if you fix attention on the view outside the window, the fly will only appear as a small out of focus object. That is to say, the eye does not, *at the same moment*, see near and distant objects equally sharply defined. Going back to our little landscape, or rather to the scene it depicts. Had we fixed attention on the foreground rushes, then the middle and extreme distance would not be seen *sharply* defined, or if attention be fixed on the distance, then the foreground would not be sharply in visual focus. But our photographer in the little print before us has got all parts practically equally sharply defined. Hence our distance does not look quite distant enough, and the various parts of the picture do not stand away from each other. Now it so happens that in the picture we have a stream, and the mind or reasoning faculties unconsciously get to work and tell us that the large tree to our left must be a certain distance beyond the foreground reeds, but if we cover up this river part for a moment, we shall see how the tree seems to come nearer to us in consequence if it is as sharply defined as the foreground objects.

Briefly put, the essence of the matter is this:—If we want the various planes of our picture to come one behind the other, and so suggest distances, we must not have all distances equally defined. Whether it must be foreground or middle distance that must be the sharpest depends upon our taste and judgment applied to each case.

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Sky Spaces.—Our next four illustrations are selected to illustrate some common mistakes as regards the all-important matter of light and shade. We may first draw attention by means of Fig. 29A to the way the sky space is cut up by the two trees. These two tree masses divide the sky space into three parts. These spaces are more or less equal in area, *i.e.*, sufficiently so to be compared, *i.e.*, the difference of sizes is not very marked. This is too formal and non-decorative. Again these sky spaces are roughly similar in shape, and again they are more or less rectangular. The total effect is to cut up our picture into three parts of about equal interest as well as size.

Then again the water part is somewhat monotonous in interest. From this example we may learn the need of taking into consideration the distribution of the chief patches of light and shade in our picture. Very frequently we may modify such sky spaces by a slight change of our position—or by using a lens of different focal length—or by the introduction of suitable clouds—or by trimming the print in some other way. A good picture is agreeable not only as a whole, but its component parts are also attractive and interesting when an analysis of them is made.

What is here said as to formal and undesirable sky spaces applies equally to other parts of a picture cut up into parts. Thus a meadow may be cut up by paths, railings, etc. Buildings may be divided by unsuitable shadows, etc.

Flatness and Monotony.—This is one of the opposite phases of the state of things just mentioned. In fig. 29B we have a somewhat similar strength of light and shade more or less evenly distributed all over the picture. This gives a feeling of flatness, suggesting that all the objects are the same distance from us—in other words, absence of relief. This is uninteresting, monotonous and non-decorative. In this case the cause is very largely due to bad lighting. The large near tree trunk shows a little difference of light and shade, but not enough to suggest roundness and solidity. Cast shadows are absent. This state of things is suggestive of

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a dull day when the sky is overcast and one does not quite know where the sun is. On such an occasion one is tempted to over-expose the plate. This will, of course, in turn, tend to flatten or reduce light and shade contrasts. Then again, it is needful when selecting such a picture to bear in mind the difference of nature colours and the photographic translation of these colours, for it may easily happen that the *colour* contrast in nature may be well marked, but that the plate will only be influenced by light and shade contrasts.

We have laid stress on the importance of breadth, but in the case before us, we have flatness which may be regarded as breadth carried to undesirable extremes.

Relief and Contrast.—From the last example we may easily pass to one of its opposites, *viz.*, contrast of light and shade. In Fig. 29C we have a light and a dark tree trunk brought into comparable contrast towards the centre of the picture. Each tends to emphasise the other. Then, again, our ground is cut up into bands of light and shade, so that starting from the lower edge we have a band of dark, then of light, another of dark, another of strong light, and beyond these a mingling of light and shade.

It will be readily seen that this altering of light and shade gives a suggestion of space and distance. Also that each part “comes away from” the adjacent parts, *i.e.*, is in relief. Thus the dark tree in the centre is obviously further away than the near light tree trunk, but not so far as the well-lit foliage in the distance. At the same time this arrangement also tends to cut up our picture in various parts. And as we have already seen that is just what is not wanted.

The reader may now feel himself between the Scylla of flatness or monotony and the Charybdis of alternating lights and shades, which cut up his picture into separate portions. The remedy is found by avoiding both extremes and seeking a middle course, such as is indicated in our next example, 29D.

Breadth.—This has already been mentioned as a desirable if not quite essential quality in pictorial

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work. But the reader may be disposed to complain that no definition of breadth has been given. Indeed one may doubt one's powers of formulating anything like a satisfactory definition except in a roundabout or negative manner.

Perhaps the best verbal description of breadth is an absence of spottiness and patchiness, or monotony. But Fig. 29D will convey the general idea better than any words. Contrasting it with 29B we find an absence of flatness or monotony. Contrasting it with 29C or 21D we find an acceptable absence of patchiness or spottiness. We have ample variety of light and shade, and the spaces, if approximately equal in light and shade, are grouped together. Thus the shadows in the foreground are similar in strength, and grouped together. Again, the clump of high tree stems in the distance, on our right, are grouped. Then across our picture runs a band of lighter tone, which agreeably blends with the lighter tones in the distance on our right, and these in turn pass from right to left into the somewhat darker broad mass of foliage in the distance on our left.

We thus get ample variety of light and shade values, so that flatness and monotony are avoided, but the contrasts are not abrupt in many places. The lights and shades are grouped, and the suggestion is that of space, while all the parts of the picture belong to each other, and are felt to keep each other in general unity of effect.

Breadth is largely a matter of direction and quality of lighting. The student will therefore do well to make a few experiments by photographing the same subject under various conditions, *e.g.*, a front, a side, a back light; in bright sun and on a grey day, when the sun is high and when it is near the horizon, and so on. In this way he will learn to know how to select the proper lighting for any desired effect.



UNSETTLED WEATHER.

(The local contrasts in the sky are hardly sufficient.
Example of sky and landscape on one plate.)

Fig. 19.

E Calland.



Fig. 20.

SHOWERY WEATHER.

E. Calland.

(Example of breadth and simplicity in clouds, which are the chief
sentiment of the picture.)

A



B



D



C



FIG. 21.

STUDIES IN SELECTION AND COMPOSITION.

Landscape with Figures.

By FRANK M. SUTCLIFFE.



ANYONE who travels much by rail or foot will have noted how rarely figures appear in the landscape; he may go from Land's End to John o' Groats without seeing half a dozen people except at the railway stations. The photographer then may well think twice before he includes mankind in his landscapes. When he does so his friends often quote Bishop Heber, and remind him that "While every prospect pleases only *man* is vile," or they will tell him that it would have been to the picture's advantage if the photographer could have carried a notice-board with him warning off trespassers.

Such criticism, coming often from the sweetest lips, only makes the photographer more determined than ever to succeed, and if he only looks out of the railway carriage window long enough, and does not waste his eyesight over newspapers, he will see from time to time figures so completely fitting the landscape that he will be inclined to risk breaking his legs by jumping out of the carriage window. With the characteristic caution of his race he will doubtless note in his note-book, "Figures in landscape between Ely and March, two women hoeing field of turnips, wind blowing hard." The rest is indelibly fixed in his memory. After many such entries he will find that all the notes he has made are about women and children. Men are conspicuous by their absence. Children gathering flowers appear all right in a landscape. Were men or a man introduced, it would at once be asked, "What is that man doing there?" Unless there is an excuse for the presence of a figure or figures, objection will be taken to them. Now, no one would think of being at the trouble of putting figures into his landscapes simply to give the critical an excuse for criticism. Why, then, does the photographer not always take care that mankind is conspicuous by his absence when

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taking landscapes? Because by the use of figures judiciously placed he is able to give an idea of the size of objects and also to fill up uninteresting spaces.

Conventional Figures. Time was when photographers thought that the only figures which could be introduced into landscapes were maidens in cotton bonnets and men in soft hats and smocks. And many have been at great trouble and expense in taking their cousins and their aunts with the necessary dresses and impediments, such as milking-stools and hay-rakes, into the country with them when they wished to make "landscape with figures." Unfortunately, dressed up models generally betray themselves. Nowadays, when the art of touching up the negative and print and the use of gum and ozotype printing is so universal, it matters little how the figure is dressed in reality. The printer can alter their clothes as he pleases; he can even add or remove figures from the negative or print at will.

When out with the camera the photographer must *feel* whether he wishes figures in his landscape or not. He must say to himself, "This view wants a figure *exactly there*, and it must be a light figure or a grey figure or a black figure." For the life of him he may not be able to say *why* he wants a figure *there*. It is sufficient for him to know that its addition will make his photograph more satisfactory. If he has patience and waits long enough the figure will come. Then his friends will say "What a lucky snapshot; how well that figure comes there; an artist could not have put it in a better place."

The photographer who goes to work like this with the knowledge that all things come to those who have patience to wait, will be surprised how often the right figure *does* turn up. Sometimes it is a genial fisherman striding through the long grass—and your genuine fisherman is always a picturesque figure,—sometimes a milk-maid who really can milk will come along with yoke and milk pails complete. All that the photographer wants is the power to decide in a moment whether

his landscape will be improved or not by the presence of a figure. No time to light a pipe and think over the matter, no changing his mind; the photographer who is not gifted with decision had better leave figure work alone.

Rapid Plates. The great improvement in cameras and plates which we have seen during recent years makes the photographer's work in the direction of adding figures to his landscape easier in some ways and harder in others. It is now quite easy to photograph horses and figures at work. Many of us have in time past picked out pretty bits of landscape which only seemed to want a team of horses and a plough or a haycart to make the pretty bit into a pleasing photograph. Such things may now be got without having to stop the work of the figures, which had to be done in the good old days on account of the long exposures wanted.

Figures in Action or Repose. Alas, this rapidity is sometimes a fatal gift. A figure in action has a very different effect on a landscape to that which a figure in repose has, and if the photograph is to be a success the photographer must well consider this. Take for instance a photograph of a barren moor, such as covers the face of the earth for a score of miles in all directions round here. If the wind is blowing and the clouds are rushing along a few feet above our heads, a figure in repose would be utterly out of place, but if the clouds have been dried up, as they sometimes are in September, and the sky shows nothing but streaks of red, then a figure resting by the way or a couple of sportsmen with their dogs resting may be quite in keeping with the quietness of the scene. If, however, the photographer wishes to make the moor look as desolate as it really is, then he will take care that *no* figure cheers it up by its presence.

If the amateur who does not care whether his photographs sell or not is bold enough to add figures, let him see that such figures are clothed in such garments as will not fix the date. Perhaps architectural photographers are the greatest sinners in this respect; they are far too fond of putting

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themselves or their assistants gazing at a ruined arch or a crumbling tower in their pictures. We all know these figures, wearing either slouch hats or pot hats of a previous age, with the right leg well in front and the left hand on the hip, while the figure's neck is craned up as he gazes with admiration on the ruin as long, and no longer, than the exposure requires.

Figures Part of the Whole.

The most pleasing photographs of landscape with figures are those in which the figures appear as part of the whole, where they do not cry out to be looked at, and where at first they are not noticed. Many photographers have bewildered their minds full of rules about composition, and are not happy till they have broken all straight lines, usually in a most obvious manner, forgetting that unless their art is perfectly concealed it will give no pleasure.

I was once showing a copy of Fig. 42, negative by the way thrown out as unsaleable, to a photographer, and he at once said "If *I* had taken that I should have placed the figures nearer the camera so that they would have broken the river bank." I bowed in my most respectful manner, but failed to see that they would have been better there. *Why* they are, *where* they are, I do not know, but now they have got there it seems as if their presence keeps the eye from wandering away from the most charming bit in the landscape, namely, the bend of the river immediately above them.

Horses.

While a man alone is often enough to spoil a photograph, a man alongside that noble animal, the horse, or that charming animal, woman, becomes less objectionable. There is in these cases an excuse for his presence; both the horse and the woman want "minding." Among the examples given with this are some of men with horses; it needs no explanation to see that the two are better than the one. Those of us who are indoors all day, and see Nature principally in the twilight, have a fondness for silhouettes, and many a time have been pleased with the sight of figures on the sky-line; generally



Fig. 22.

A. W. Reid.

FIG. 23.

THE PATH THROUGH THE WOOD

F. G. Price



the light is too bad, but sometimes fortune favours us. I am sending some to the "Practical," but perhaps they do not explain themselves, and I do not like explaining things which are apparent to, as I imagine, everyone; not that I think it too much trouble, but I hear everyone say, "Oh don't teach your grandmother." But unless certain photographs *are* explained, people *will* make wrong guesses. The print of the trees with man and cart against the sky is not an under-exposed snapshot; it was a time exposure on a dull November day. The sun is half an inch above the cart; it was setting through the fog. If the man and cart had been anywhere else I doubt if they would have been seen at all. The fact that they will soon disappear behind the hill, like the sun, is **a** poetical fact, therefore the figures make the photograph more interesting than it would have been without them. Fig. 27.

The "Way Out."

When including figures in his views the photographer should take care that they are not placed in such a position as to hide "the way out" of his picture. The view of the old garden with the girl nursing the child shows what I mean; the white wall at the end of the path is "the way out" of this view, and it is by a lucky chance that the girl was not taken in front of this outlet. Fig. 41.

Grouping Figures.

When dealing with more than two figures it is as well to keep the figures in masses, or the eye will be distracted by having to jump from one figure to the other. Now that we have all been made lazy by the use of hand cameras, we no longer trouble to arrange crowds of figures, but in the good old days there was a certain sense of satisfaction in ordering a lot of people about as if one had been a general moving an army; but such photographs come more under the head of figure studies, and are out of it here.

One of the things the photographer has to decide is whether his photograph is to be a landscape with figures, or figures with a landscape background. This does not always depend on how near

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the figures are to the camera, but their tone, and whether they or part of the landscape is the more important. A figure may be so far off as to appear like a fly, yet be in the right place for all that. Note, for instance, the figure in the distance near the church. The church steeple is only a little one, yet this distant figure makes it appear quite tall. Fig. 26.

For certain reasons which I need not stop to explain, figures seem to fit those landscapes where the dominant object is an upright, or when placed immediately beneath the principal line (see print of children below tree.) Fig. 30.

Figure Groups. It is seldom wise to let all members of a group look at the camera. In fig. 30 several members of the party were told to watch the boy seeking a bird's nest.

An exception.—In fig. 33 the figure is allowed to look towards the camera, for the camera may in such an instance be supposed to take the place of a friend or companion, or indeed the farmer who objects to having his long grass trodden down by flower gatherers. This case illustrates the use of a tripod and time exposure.

With or Without Figures? Many photographers will have noticed how disappointing road-way pictures may prove, the road sides making awkward triangular spaces, reminiscent of one's school days. By waiting for a suitable figure to put in an appearance, a vast improvement may frequently be effected. Compare figs. 31 and 32.

Patience. Fig. 28 illustrates the reward of patience. Being out with a companion we located this spot, and waited for a figure to turn up. Seeing this rider approaching we asked him to turn his horse with head up stream and permit him to drink.

"Tipping Figures." The photographer should pay attention to this point. How much to give is often a difficult question. Sometimes a polite "Thank you very much, I am

afraid I have kept you a long time" is the only possible remuneration. At others, it is permissible to offer tobacco. When to offer money, and how much to offer, are sometimes difficult questions. Some of the fisher women about here at one time would have done more for a few sweets than for money; the men-folk would have preferred money.

**Promising
Copies.**

It is unwise to promise to send copies to your figures, for it may happen that the negative is not worth printing. And although photographs sometimes are greatly valued by one's models, they generally prefer photographs representing them in their Sunday best, and Solomon in all his glory was not arrayed like some working folk are on Sundays.

**Where Photography Falls Short of a
Painter's Ideals.**

By HORACE MUMMERY.



THE power "to see ourselves as others see us" might, if we possessed it, prove anything but a pleasant one—yet we are always a little anxious to know what other people think of us, and an opinion, if it is not merely the outcome of spleen, coming from an outsider, *i.e.*, one who is not of our camp, has some interest and perhaps use. It is with such feeling that I write this article.

Landscape painting is, comparatively speaking, a recent form of art. It is true the early painters found a little patch of country with blue sky above it a pleasant foil to set behind a Madonna or Saint, and some of them painted this background as if they loved it. But not till the 17th century was landscape considered of sufficient importance to constitute the chief interest of a picture. The close of the 18th century saw the dawn of modern landscape; the era of crowded cities had begun. The noise, bustle, and smoke set men longing for the fields, and made some love Nature as she had

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never before been loved. I need not trace the history of landscape painting, suffice it to say that its keynote is this intimate love, the feeling that there is in field and forest, moor and sea, and in the great sky above, the counterpart of the passions, hopes and fears, that fill the breast of the spectator. Nature has her moods. The highest ideal of the painter is to seize her at her best, not merely to portray her in her everyday beauty, but to show how she looked perhaps for 5 seconds only in the 24 hours. The power and knowledge required to do this have been given to very few. Such painting being the most emotional rendering of landscape receives most the impress of the artist's brain, and is the result of his individual vision, its chief medium of expression is colour. Turner, Corot, Constable, Millet and J. Maris suggest themselves at once as artists who have produced such work, and, though following distinct paths of their own, they were all alike in painting their pictures away from the scenes portrayed, each in his own way giving his own impression of Nature.

Though it is impossible to draw any hard and fast line of demarcation, we seem to feel that there is a great deal of painting that is separated from such work as I have named, not merely in quality of genius, but in difference of aim. It is frankly a simpler rendering of Nature, which may be poetical, but its basis is realism, showing selection rather than composition, and is suggestive of having been painted in the open air. Most of our present-day landscape comes under this heading, and stands related to the great school much as in poetry a lyric does to an epic.

The same love of Nature has called yet another class of workers into the field—the photographer is abroad. The position of photography as an art offers a subject of debate, and has caused no little wordy warfare between painter and photographer. Whatever may be said, the fact remains that of late years a number of energetic and earnest workers have come upon the scene resolved to push forward and extend the scope of pictorial photography. The result of this effort is often before the public, and to show some points in which it



Fig. 24.

A. E. Radford.

STUDY.



Fig. 25.

S. Cardwell.

JEAN.



Fig. 26.



Fig. 27.



Fig. 28.

FIGURES IN LANDSCAPE.

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falls short, at anyrate from a painter's point of view, is the object of this note.

Once it was the ambition of the photographer to get as much detail as possible. Now there is a danger of going to the opposite extreme of an excessive and injudicious suppression of detail, the result being emptiness. Often in work displaying much artistic feeling there is in part, or all over, such a bald empty appearance that solidity is entirely lacking, and we have only the ghost of a landscape. In some processes, especially the gum-bichromate, there is a further rottenness of texture that makes it even more unconvincing. I wonder sometimes how such a fault escapes the notice of the worker, and whether the tendency amongst photographers is not to get used to it. I have noticed in black and white reproductions of impressionistic sketches that were quite satisfying in colour, the same emptiness, the colour evidently supplying an interest that excused the slightness. A moral may be drawn from this. The softness of edges, the general fuzziness and uncertainty that are too much in evidence to-day, are blemishes in photography that need not exist. The same thing applies to a great deal of painting, especially amongst the younger men. The fact is we have all been smitten with certain dreamy poetic work, that indeed we cannot love too much, but that we need to understand better. A really careful analytical study of these masters reveals how much decision governed their softness, and how valuable are the occasional sharp touches that give accent and precision—the blurring of a form and the saving it by a firm touch is the most difficult thing in painting. Turner was a master of such accents. In many of his later pictures you may discover accents of light and dark, small enough in themselves, that when covered over make the whole picture suffer.

Closely connected with the shortcomings I have dealt with is that of false tone values. It used to be a constant charge against photography that it was unable to render values truly, but this is a matter in which there is visible a marked improvement. I think the most carping critics will admit

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this. True values are the making of a picture; nothing is really convincing if they are wrong, but they often are wrong, and sometimes apparently by choice. Many photographers, and painters too for that matter, are bitten with the desire to get things "tony," that is, simplified by being brought more together; this produces a certain gloom that looks very learned and impressive, and is rather fashionable just now. Well, give it a rest, for it's being overdone.

Photography is found wanting by the painter often enough in the matter of composition; the photographer certainly has not the facilities for alteration that the painter has; he must take Nature as he finds her, and Nature, I admit, is not good at composition; but it is surprising how often a point of view from which things come right may be found by patiently walking around. Sometimes we are deceived by a place that looks very much like making a picture, but the interest may be in association, or suggestion, and quite unpictorial. The faults that I think are most to be guarded against are certain peculiarities and quaintnesses that please at first sight by their novelty, notably the truncation of objects. A picture has got to end somewhere, but it is very important what its edges cut through. For instance, trees cut off above and below running right across the picture, small slices of objects on the edges or in corners, are unpleasant. A picture must not look merely like a patch cut out of the landscape; you ought not to want any more of it, to right or left, above or below; it should be complete and self-contained—a quotation from Nature that does not need any context. Whether it be a range of mountains or a haystack the same law applies; however much or however little the picture contains it must leave off well. Lines running out of the picture are a great worry to us all; they suggest Euclid's lines that in school we were always producing from A to somewhere else; the eye follows them out of the picture, and we wonder where they are going to. Fidgettiness we learn to forgive in our friends sometimes, but never in a work of art. The subject of strong and weak places in a picture I need not go into—it is

Where PHOTOGRAPHY FALLS SHORT of a PAINTER'S IDEALS.

probably familiar to all the readers of this journal—but it is something often forgotten in practice. Generally speaking, anything that in form or arrangement looks peculiar, grows when the picture is hung on the wall, into something positively annoying. Those in search of novelty should exercise themselves in some other direction. The question of what is pleasing or displeasing in composition has been settled long ago, and the laws governing it seem pretty constant. Some photographs that have been in evidence of late suggest having been cut down to make them look peculiar, and seem to have been mounted in much the same spirit. The appeal of a good work of art is a quiet one; the picture that cries out from the wall “Look at me” finds its ultimate place in a dark corner or the lumber-room. Affectation is the curse of modern art. Another matter that catches the eye of the painter is the excessive perspective in receding surfaces, and the exaggerated size of near objects as compared with distant ones. The latter is not always displeasing, but violent perspective is. Connected with this is the deep foreground; a high horizon and narrow strip of sky do not look right to a painter, except where the ground is inclined, and when they occur in a picture of flat country or sea they are apt to suggest a rising plane.

Such are the thoughts that pass through my mind as I recall the exhibitions and pictures that I have seen from time to time. My subject has dealt only with photographic shortcomings; I ask my readers to remember this, and to forgive if they feel that I have been unjust. At any rate there are two sides to every question, and perhaps some photographer may be bold enough to declare “Where Painting Falls Short of a Photographer’s Ideals.”

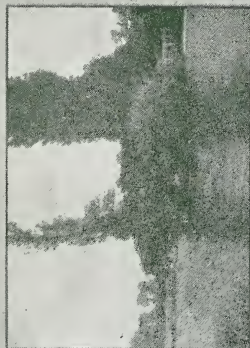


How to Make and Use a View Meter.

By J. H. WILSON.

FIRST, a few words to the reader who has never known the comfort and convenience of a view meter. By its aid we can see at a glance exactly how much view or subject is included with a certain lens from any position we like to take for the moment. Moreover, we see our picture the right way up. We have no tripod to carry about, no focussing cloth to bother with ; just a bit of card held up to the eye, and the picture is shown in an instant. It is therefore an easy matter to move to the right or left, back or forward, sit or stand, and note how these changes of view-point affect the quantity of subject included, and also how the composition or arrangement of subject is thereby affected. Again, suppose only one position for the camera is possible, then we can compare the effects of different lenses when used in this position. Once again, we can go over the ground without the burden of the camera, etc., and thus see exactly where best to carry our baggage when the time for taking the photograph comes round. But enough has been *said* as to advantages. The reader will really only appreciate a view meter when he has carried one for a little time. Therefore the best thing is to tell him exactly how to make one for his own needs.

By way of example we will suppose he is using a quarter-plate camera with three lenses of 5, 7 and 12-inch focus respectively. He can then easily modify the procedure to meet his own special case. Practically our quarter-plate gives us a picture space of 4×3 inches, so we shall work on that hypothesis.



A



B



C



D

Fig. 29. STUDIES IN SELECTION AND COMPOSITION.

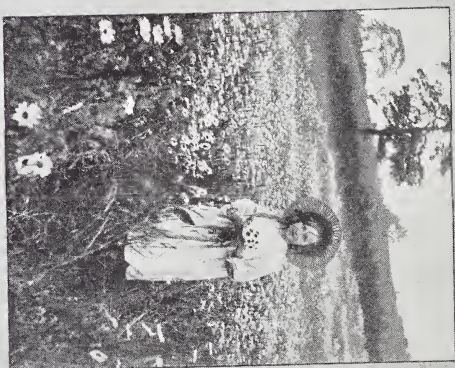


Fig. 30.

Figs. 31 & 32.
FIGURES IN LANDSCAPE.

Fig. 33.

HOW TO MAKE AND USE A VIEW METER,

The little apparatus we are going to make is shown in Fig. 43. By putting the eye to the peep-hole, A, and looking through the frame,

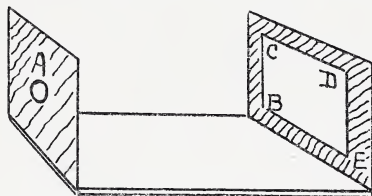


Fig. 43.

BCDE, we see our picture. Clearly the quantity of picture depends upon the size of the frame opening *and* its distance from the peep-hole.

Now, the first thing to decide is the size of the apparatus, so that it may be large enough for practical use and small enough for the pocket. Suppose we fix on the distance between the peep-hole A and the frame BCDE as 3 inches. Take a piece of paper and rule a straight line 3 inches long (AJ, Fig. 44). This is the base-line of the instrument, and corresponds to the shortest focus of our lens, *viz.*, 5 inches. Now divide this line into five equal parts. Call these units. At J draw the line KL perpendicular to HJ and make it as many units long as the long side of our plate; thus KJ and JL are each two units long.

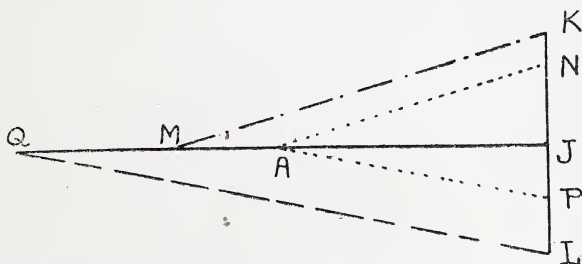


Fig. 44.

Then for our 5-inch lens the distance between A and BCDE is three inches, and the size of the opening BCDE is 4 units by 3 units. The three pieces of card forming the apparatus are hinged together by means of glue and tape. Of course, the *position* of A is opposite the centre of the opening. The *size* of A is arbitrary, and may conveniently be about $\frac{1}{4}$ -inch in diameter.

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Now for a second lens. Suppose this is 7 inches long. Then produce the line JA to M, making AM 2 units, *i.e.*, MJ is now 7 units. Join MK and draw AN parallel to MK.

Now take a second card the same size as that used for the frame BCDE. Lay the first on the second card and run a pencil round the opening (Fig. 45). Now in the second card cut a similarly proportioned opening, but this time making the long side twice JN.

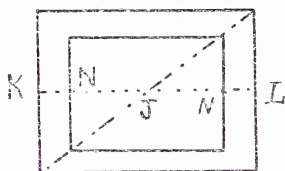


Fig. 45.

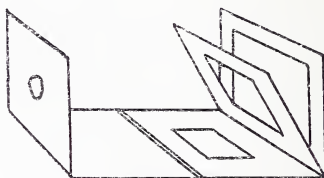


Fig. 46.

The second frame is hinged to the base in the same way as the first and close to it. If we now look through A, the larger opening shows us the quantity of view with the 5-inch lens, and the card with the smaller opening gives the view with the 7-inch lens.

Now for the 10-inch lens. Procure AM to Q so that QJ is 10-inch long. Join QL and draw AP parallel to QL. Take a third card and cut a central opening, but this time the long side must only be twice JP. The height is reduced in proportion, of course. This card is hinged close to No. 2 card, and when seen from A gives us the view of the 10-inch lens. Fig. 4 shows the apparatus for the three lenses.

It is convenient to blacken the three card frames. Also we can get a better idea of the light and shade effect which our photograph will give us if we cover the peep-hole A with a bit of blue sheet gelatine such as may be found in a box of Xmas crackers, and view our picture in monochrome blue.



Colour v. Monochrome in Landscape.

By HENRY WHITE.



FEW if any topics are more important than this for the would-be pictorial landscape photographer. Usually the camera man's mind passes through three stages. First, he notices with surprise that the bright yellow buttercups among the dark-green grass come out as black dots. The white clouds against the blue sky give him blank paper in his print. Next he revels in orthochromatic plates and colour filters, which at first seem to solve his troubles. But presently there comes a third stage, wherein he begins to feel that the "scientifically correct" monochrome translation of colour yet leaves out "a something" which seems essential to the scene.

For instance, we may have a golden corn field fringed by a green hedgerow. It is quite possible that the "scientifically correct" rendering of this bright orange-yellow and quiet green may be such as to bring these two colours on to our plate as practically equal shades of half-tone or grey. In nature the life and brightness of the colour contrast was largely the charm of the scene. But science has wiped out this contrast, and with it goes the charm of the scene. What is more entrancing than the autumn tints of changing foliage? The rich copper reds, the warm brown and sombre greens, each enhancing the other. Yet it is quite possible that these various *colours* may have approximately equal *values*. It therefore behoves the pictorial worker to bear in mind the difference between colour contrast and their monochrome "values."

To give one more instance. We may suppose a grey garment—light or dark as the case requires—to be figured with flowers in red, blue, green, yellow, or some other bright colour. It may easily happen that the grey is of just the right degree of lightness or darkness so as to be exactly equal to the brightly-coloured flowers. A correct trans-

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lation of this would of course give a uniform grey, and the pattern would be lost. Need one say that a *patternless* rendering of a *patterned* garment would not give a *quite* satisfactory impression of the original? The case is exceptional and perhaps extreme, yet not impossible, and is quoted to show the effect of pushing scientific correctness to its legitimate limits.

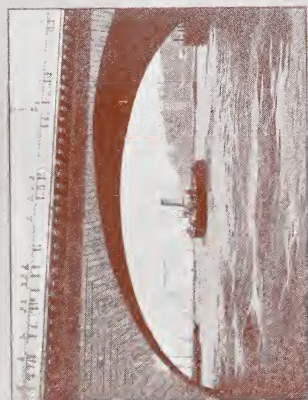
The conclusion we may draw is that scientific truth is not necessarily pictorial truth. Thus in rendering our red flowers on the dark-grey ground the pictorial worker would depart from scientific accuracy and show the bright red colour as lighter, more insistent than the quiet and comparatively colourless ground. The same principle may at times be applied in landscapes. By using light or dark colour filters, as the case demands, we may legitimately depart from *scientific* truth to gain *pictorial* truth.

The photographer should ask himself "What is the dominating colour of this scene, yellow, red, green, etc.? Do I wish these to become stronger or weaker than their probably scientific rendering requires and so on?" He will then select his light or dark colour filter according as his desires may suggest.

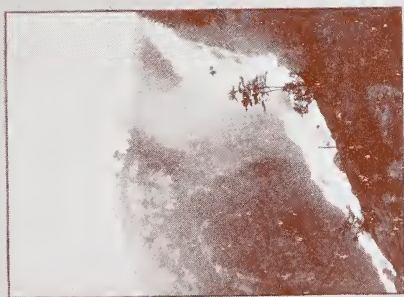
This may be denounced as rank heresy by our purist friends. But we may remind them that it is what the painter has always done, and doubtless always will do, because it is the only way of conveying his personal impressions as to colour; similarly the etcher or engraver is upheld by his fellow-craftsmen when he also emphasises or suppresses colour values, so as to convey better the sentiment of colour contrasts.

Again, we must not forget that for some eyes certain colours have a greater charm than other colours have. This is no more a question of colour blindness than the preference for one key over another betokens deafness.





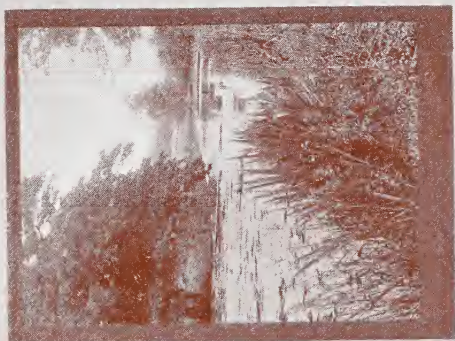
A



C



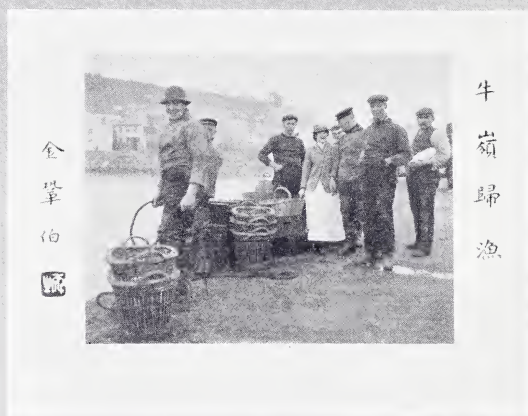
B



D

Fig. 34.

STUDIES IN SELECTION AND COMPOSITION.



Landscape Hints.

By VARIOUS CONTRIBUTORS.



FOCUSING. This is certainly one of the most important subjects for the pictorial landscapist. Indeed many an otherwise good picture is spoiled by neglect of it, while others owe much of their success to its tasteful adjustment.

The beginner may ask for some rule of guidance. But no general rules can safely be offered. So much depends upon the subject selected, the object desired, the taste and experience of the worker, the printing process to be employed, etc.

At first the beginner is disposed to treat all subjects alike and try to get everything in sharp focus, for he is fascinated at the marvellous defining power of the lens. He forgets that the eye is not a fixed instrument like the lens, and that the eye has an iris diaphragm which is constantly expanding and contracting as we look at one object and then another. He forgets that the eye ball is turned in one direction and then another as we change the lines of vision. He forgets that the focal length of the eye lens is continually being altered as we look at objects at different distances. Finally he forgets that one's optical or mental attention is only given to one small part of the scene at once. For instance in an open landscape we may be attracted by a beautiful patch of coloured flowers on the hill side and not notice the cattle a few feet away or the mountains beyond. These are only to the eye mere vague forms, patches of light and shade. It is not until eye attention is given to them that we observe their shapes and forms, and by this time the flowers have slipped out of focus.

Hold up a pin 12 or 15 inches from the eye and focus the eye and attention on the pin's head. You will not at the *same instant* see clearly the houses

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on the other side of the street which form the background for the pin. But instantly you begin to think about the houses your eye accommodates or focusses the houses and the pin fades into a greatly softened outline. The instance is of course extreme. We do not include in our landscape objects as near as 12 inches and 100 feet. But the principle is the same. We may include foreground foliage at 10 feet, middle distance, buildings at 100 yards, and mountains two or three miles away.

Now by using a small enough stop we can get all in sharp focus, but the question is do we *want* to get all in sharp focus? This depends on what our aim is. If we wish for a purely topographic record of bare facts we may wish to have all parts sharply defined. But if we wish to retain our own mental impression or a pleasing picture we shall not want all parts equally sharply defined.

In that case how are we to discriminate as to which parts shall be in and out of focus? This depends in turn upon what we wish our picture to say, the impression we wish it to convey.

Arrange your picture on the ground glass, so that you know exactly how much matter is to be included. Now adjust your view meter to agree with this. Then shut your eyes for two or three seconds and open them for about $\frac{1}{5}$ of a second and close again. Ask yourself "what did I see during that momentary glimpse?" "The whole picture" you reply. Yes but what part, what feature of it did you notice in particular? You cannot perhaps answer this, so must try the experiment again, and again until you are quite sure in your own mind—not which is lightest, or darkest—but which seems of most importance, and which gives it the special attraction in your eye.

Again, look at your subject with half-closed eyes, and ask yourself the question "why do I wish to photograph the scene? what special feature or part of it attracts my attention?" It may be some beautiful mountain forms in the distance, some building in the middle distance, a figure in the foreground, a play of light and shade in some particular place or spread all over the picture, and so on. Now whatever it may be that *chiefly*

attracts your attention, this object or feature should be sufficiently sharply defined on the ground glass so as to prevent any confusion, thought, or effort of the eye to see clearly. It may or may not be sharply defined, but it should not be so out of focus as to set us wondering what it is. We may now examine our picture on the ground glass, first focussing with a large stop and getting into sharp focus the chief object of the picture. By way of rough example, let this be a *middle distance building*, foreground foliage and distant hills. The question now is do we wish to show every brick and stone of the building, or only an agreeable general impression of the building. A turn of the screw will enable us to see just how sharp it should be for most agreeable results. Make up your mind about this before troubling about any other part of the picture. This done, then look at the foreground and distance. Now by changing from the large stop to one of next smaller size, you will be able, by a turn of the focussing screw, to retain the desired degree of sharpness in the building, and at the same time get your mountains slightly less sharp than the building. This relationship of building and mountain background being satisfactorily settled, we turn attention to the foliage foreground. Probably we must use a still smaller stop, and again adjust matters so as to retain the building just as sharp as we wish, the mountains slightly less sharply defined, and at the same time get the foreground foliage sufficiently sharp so that the eye may see it and know quite well what it is without being especially attracted by it.

By this time the reader will have arrived at the guiding principle of putting the object of chief *pictorial* interest in sharpest focus, and other objects in subordinate degrees of definition according to their *pictorial* importance. The expression "sharpest focus" in the preceding sentence does not mean the sharpest possible, but simply sharper than any other part of the picture. Indeed one may say that for landscape work it will be found the exception rather than the rule to have the sharpest part of the picture quite as sharp as the lens will give. Because the normal eye does not

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desire such microscopic definition as a modern lens will give. From the pictorial point of view it is as much a mistake to have any part too sharply defined as it is to have it too much out of focus.

A. P.

The Foreground.—A famous strawberry grower when asked for his secret said there are three rules to observe. First, water them; second, water them generously; third, water them frequently. We might paraphrase them and say that in landscape, Pay chief attention to the selection of your foreground. Expose for the foreground. Develop for the foreground. A brief glance at the walls of any exhibition of landscape photographs will show that in a large majority of cases it is the foreground portion that is of chief importance. We can see this at once if we cover up the foreground, for then we see how insignificant the other parts are, in many (but not all) cases. When we look at a scene, the eye travels from part to part so quickly that we are largely unconscious of this, and so we do not realise the relative sizes of near and distant objects. Hence in our photograph we find ourselves much surprised and disappointed when some distant mountain comes out as an insignificant little mound. J. H. J.

Are we all idealists? Like the man who talked prose and did not know it, are we not all idealist in our photography? That is to say, we have some ideal standard which we wish to reach. One's ideal may be an impressionistic, softly diffused style; another aims at realistic rendering of microscopic detail. A third strives to make his work look as unlike a photograph, or as like a charcoal sketch as he can. Some one else goes in exactly the opposite direction. Nor can any one prove his method the only right way. As Hunt has tersely said: In art one may just do as one pleases without asking any one's permission.

There are many ways of regarding and rendering landscape scenery, and each may be advisedly followed from time to time. The common error seems to be that of selecting some one style and treating all subjects in that style, instead of varying the treatment to suit the subject. W. H. B.

Fig. 37.

WHITBY.

M. W. Jones.



Fig. 38.

SEASCAPE.

J. M. Comrie.



Fig. 39

MOORLAND.

W. G. HILL.

LANDSCAPE HINTS.

Wind is one of the landscapist's best friends and worst enemies. It is his friend because it blows the clouds along and gives him an endless variety of cloud effects and lightings. Wind-bent trees, sails, etc., are often far more picturesque and pictorial than when at rest. But the vibration of the camera due to wind is not a *desideratum*. Sometimes it is sufficient to interpose one's body on the windward side—an umbrella, if at hand, may be used to keep off the wind. A still better dodge is to obtain about 3 feet of round solid rubber, about as thick as a cedar pencil. One end is looped up and tied with fine twine. This loop should be big enough for the foot to go easily in front of it. To the other end is attached a small spring swivel by means of a fresh small loop. The head of the tripod screw is pierced with a hole sufficiently large to take the swivel. Thus the rubber band hangs down centrally between the tripod legs. One foot is now passed inside the large loop at the lower end and pressed down upon the ground. The length of the rubber is so regulated that when the foot in the loop is on the ground a firm tension is obtained and the camera is held firmly. This plan has the advantage of setting one's hands free to battle with the flapping focussing cloth, and is particularly useful when dealing with sea storms and wave subjects, as it enables one to hold the focussing cloth with one hand, the exposing bulb with the other, and at the same time keep one's eye on the subject. Another plan is to tie a string round a large stone or brick and suspend this from the tripod head. Another worker suggests a small net into which shingle may be put for the same purposes.

F. C. L.



Fig. 47.

Interest versus Pictorial Quality.—When selecting a subject for photography it is important to discriminate between any personal interest or association which we individually may possess, and

THE PRACTICAL PHOTOGRAPHER.

the pictorial possibilities which the scene possesses for those who have not any special memories or knowledge of the scene or locality. For example, we may have enjoyed some pic-nic or met a valued friend, or made a prized acquaintance in a certain place, and so assign to it a personal association. Or, again, a building or scene may have some stirring historic or archæological interest. But photography takes no account of such mental tinge. Therefore it is well regarding such favourite spots to ask oneself the question "How should I regard this view if I had never seen or heard about it before this moment?" It is the "first impression" that will appeal to those who see the photograph.

Halation and Backing are two extremely important subjects for the landscapist. It is often thought by inexperienced workers that backed plates are only required for architectural interiors. But extended experience shows that the worst cases of halation (and the corresponding great need for backing) are met with in woodland subjects where small patches of bright sky are seen through small openings among the leaves or bare branches. The sparkling patches of light reflected by a slightly ruffled surface of water will yield strong halation effects. The sunlit white-washed walls of cottages also call for watchful care. Halation is more likely to show itself when the air is hazy with dust or fog, and under-exposure followed by prolonged development is favourable for its production. T. H. B.

The same scene under various conditions of lighting may look vastly different. It is not only a question of direction but of quantity of light. Thus a somewhat common-place building or street scene, or group of trees may look quite "ordinary" in full daylight, and yet take on an unexpected charm when seen by moonlight. One need not quote Scott's well-known lines on this subject. What is true of Melrose is true of all scenes, in the sense that there is a best time of day or night, a best direction of lighting, a best time of year, and so on. Though, of course, it does not follow that conditions other than the best may not have their own special

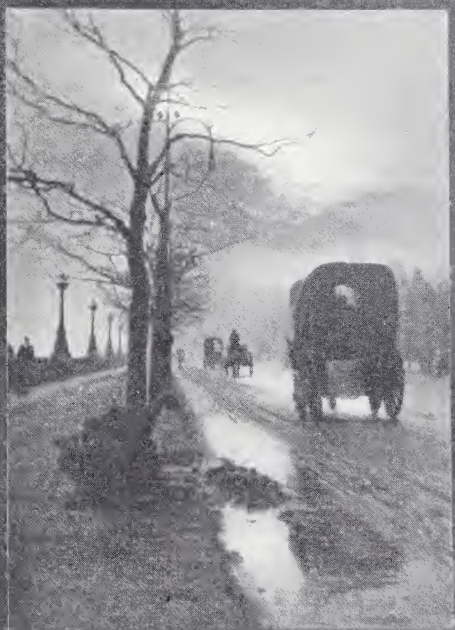


Fig. 40.

AFTER THE RAIN.

W. J. Appleby.

Fig. 41.



Fig. 42.

FIGURES IN LANDSCAPE.

F. M. Sutcliffe.

charm. But the artist will always strive to view his subject under several different conditions so as to find the one which helps him most in his ideal.

Rain.—The camera should be protected from rain, sea spray, etc., or the wood-work will swell and the moving parts work very stiffly or “jam.” A thin and amply large waterproof focussing cloth is recommended. It takes up less room, is lighter than the same are in velvet, and serves to protect the camera in showery weather. Care must be taken to protect the lens from rain drops falling on the glass, or they may entirely spoil the image.

An Umbrella is a very useful thing to have with one. In sunshine it is useful to shade the lens. In wind it helps to reduce, if not prevent vibration. In rain its uses are obvious. It may be easily carried along with the tripod, by means of straps or a couple of wide elastic garter-like bands. When the tripod is in use the umbrella should be fixed to one of the legs, and so need not get lost or forgotten.

A. M. C.

The colours of nature are apt to mislead even the experienced worker at times. The small scale image as seen on the ground glass is often such a charming object that for a moment we may fail to remember that our print will be robbed of this colour charm. It is an excellent plan to have a dark blue-grey lens cap to slip on the lens. This will in general serve as a reminder as to our ordinary monochrome rendering. Another plan is to carry a bit of blue glass in one's pocket and view the scene through this. Yet another good plan is to cover the peephole of our view meter with a bit of dark blue transparent gelatine. At many sea-side places and in the streets of London, etc., one may buy for a few pence a pair of “nippers” containing blue glass. When a choice offers, select the moderately dark greyish blue rather than the violet tinge.

Front Lighting.—Some of the most pictorial results are obtained when the sun is more or less towards the front. This is especially the case in woodland scenery, rustic figures in the field, fisherfolk, boats, and cottage scenery. Some form

THE PRACTICAL PHOTOGRAPHER.

of lens or sky shade is highly desirable. But if this be forgotten, one may use a hat, umbrella, the hand, the lens cap, etc. Sometimes one may avail oneself of the shade of a tree trunk, branch, building, etc. For brilliancy of effect a lens shade is advisable at all times, but in no case should the direct rays of the sun be allowed to fall on the front glass of the lens. Care should be taken to keep the surfaces of the lens glasses clean and free from dust, for diffused light falling on a dusty lens will yield a general fog all over the plate. G. D.

Backgrounds.—Quite a serious proportion of interesting snap-shots are spoiled as pictures by reason of having quite unsuitable backgrounds. This subject has already been touched upon, but is again here referred to in order to draw special attention to it. The golden rule is that the background must not show a greater contrast of light and shade than does the principal part of the picture. For instance, a figure in black and white costume must not be against a background which has a stronger contrast of black *and* white, though it may have a still stronger black or a still stronger white, but not both together. Again, the background must not be in sharper focus than the principal object of the composition.

In general one may say that the background should be just as far out of focus as you can get it without producing irritating blur or confusion.

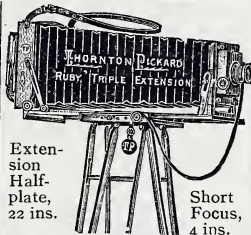
Focal Length of Lens.—In selecting the lens bear in mind the following points :—A narrow-angle or long-focus lens gives more agreeable proportions, and generally is preferable for pictorial effect. A short-focus or wide-angle lens gives dwarfed distances in comparison to the size and proportion of the foreground objects. It has relatively a greater depth of focus or focal field and, of course, includes a wider angle of view, consequently objects are more in number, but smaller in size. C. A. L.



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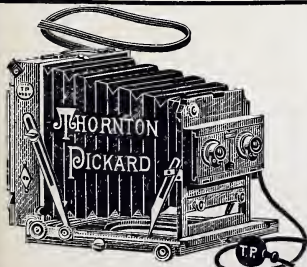
It is first of all a Stand Camera of unique design, simple and easy to use, and whilst it is very suitable for the most inexperienced amateur, it is just as suitable for the most accomplished expert. The Camera is provided with every practical movement, and the ease with which these various movements are brought into action makes it a most convenient apparatus, and a pleasure to use. Every movement of the Camera has been most carefully studied. First, from the standpoint of efficiency, and, secondly, from the point of view of ease and comfort in working. When the Camera is used, both the back and front are fixed automatically at right angles with the baseboard, and unless the back or front is deliberately swung out of square, the Camera is always in an upright position. This great convenience is obtained by the patent spring stretchers with which the camera is fitted. The Camera is the outcome of many years' practical photographic experience, and it is manufactured throughout by the aid of the most up-to-date machinery and high-class labour.

Besides being a first-class Stand Camera, it can be most conveniently used as a Hand Camera, a Finder and Focussing Scale being fitted to the Camera for this purpose, and an adjustable Shoulder Strap is attached so that the Camera can be supported from the shoulders. Further, it can be readily adapted for Stereoscopic Work. Not only is it suitable for very long-focus lenses, but it can also be used with extremely short-focus lenses.

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Notes and Novelties.

Messrs. C. Zimmerman & Co. have sent us some Cross Swords Pigment Paper for printing without transfer and for cold development. From a few *very* hurriedly made trials we have formed a high opinion of the process, and hope shortly to give the subject the full and undivided attention which it deserves. We shall then be able to go into the subject in a manner more satisfactory and helpful to our readers than we could at this moment do after so very brief acquaintance with this new paper. We may here observe that this Pigment Paper is made in black, green, olive, blue, red and sepia colours.

Messrs. Houghtons, Ltd., ask us to draw attention to a novel competition or rather a series of competitions during the months of August, September and October of this year. "All that is to be done is to cut off the bottom of the box (containing an Ensign Film) with the label containing particulars of the batch number," etc. The persons sending the largest number of labels in any one month will receive a 10/- prize. Other prizes are provided. In fact £80 will be distributed to the various label collectors. The labels should be sent to Austin Edwards, Film Factory, Warwick. For further information apply to Messrs. Houghtons, Ltd., 88, High Holborn.

From Messrs. Newman & Guardia we have received a tastefully got up and excellently printed (and illustrated) little pamphlet, entitled "The Three Best Cameras." One need hardly say that this refers to the "N. & G." Universal, Reflex and Nydia instruments. Our readers will not need telling that these are by all competent experts placed in the front rank of high-class cameras. A long acquaintance with the productions of this firm enable us to say that "N. & G." may be taken as synonymous with unsurpassed workmanship, ingenuity of design, effective and thoroughly practical execution, and entirely reliable work all round. This booklet (which may be had gratis from the firm by any of our readers mentioning that fact when writing to 90 & 92, Shaftesbury Avenue, W.) will act as a revelation to those who do not happen to know the high water mark of English camera manufacture.

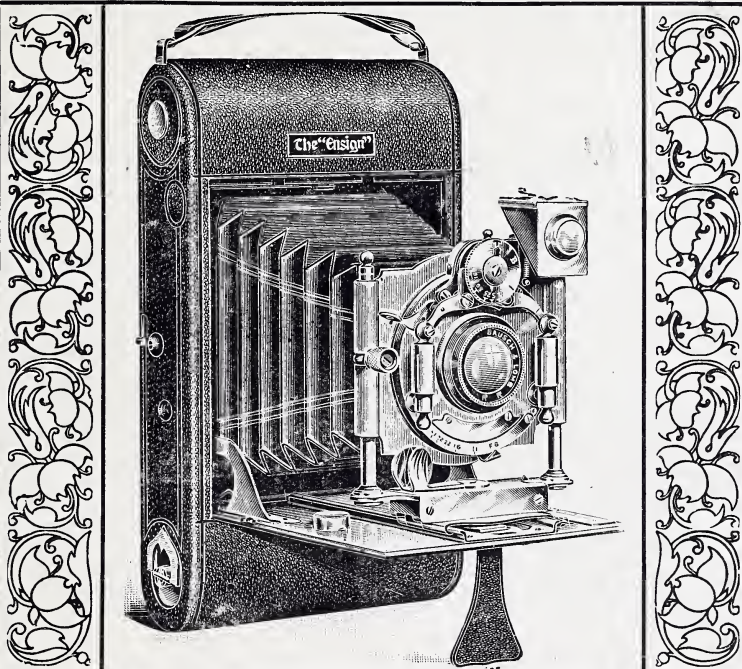
Messrs. Watson (313, High Holborn) have kindly shown us specimens of their 1904 Alpha and Acme cameras. In the former case we have a remarkably compact instrument provided with a focal plane shutter. In connection with this, it is of special interest to note that a table of speeds is fixed to the camera. In one column we have the slit openings (adjustable from outside), in another column we have the various spring tensions. Where these two columns meet may be read at a glance the effective speed of exposure. This ranges from 1-15 to 1-1200 second. The Acme Camera, of deservedly world-famous reputation, has now a *triple* extension, thus affording a long bellows when required. In these days of single landscape and telephoto arrangements, they will be widely appreciated. One need hardly say that the detail and finish of both these instruments uphold the high reputation of this firm.

Messrs. Saunders and Crowhurst (London and Hove), send us their well-arranged catalogue. Those of our readers who are especially interested in natural history photography or enlarging, should secure a copy of this catalogue, for they will herein find matter of very special interest to themselves, in addition to a wide choice of useful things of a general nature.

From Messrs. Thomas Christy (4, Old Swan Lane), we have received some trial samples of Dr. Schleussner's plates. Of these plates we have *heard* very laudatory opinions, and ourselves *seen* some very remarkable results. Our photographic appetite has therefore been keenly whetted, and we are looking forward to putting these plates through their best paces, when a personal report will in due course appear.

Photo Printing is the title of a shilling book compiled by H. Maclean. It deals with P.O.P., Bromide, Platinotype, Self-Toning, and Gaslight papers. The reader will perhaps wonder why several other photo printing processes are not included. The author seems to have designed this book as a general or popular introduction to several printing processes rather than a complete or exhaustive description of any one of them; and in this direction the work will prove acceptable to the beginner who wishes to try several printing methods before making his final choice. The book contains several diagrams and half-tone illustrations of a technical and helpful character.

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THE PRACTICAL PHOTOGRAPHER.

Messrs. Lucien Allegre & Co. have sent us some "Luna" post-cards. The interesting feature about them is that they have "pulled" edges, which gives them quite a distinguished appearance. We find them yield excellent prints, and in accordance with the hint from the senders we tried and found that we got a fine range of warm tones by diluting the normal proportions of the toning bath with about three times its bulk of water. To those of our readers who can appreciate a pictorial result on slightly rough surface we can confidently recommend these post-cards, which sell at one shilling per packet of ten cards. It will probably be within the memory of our readers that "Luna" prints have won some of our awards. This shows the artistic possibilities of the printing process.

No. 36 of the Homeland Handbooks, dealing with Oxted, Limpsfield, Edenbridge, and their surroundings, is before us. The author (Gordon Home) seems to have covered the ground very thoroughly and done his part of the work in a practical and satisfactory manner. The illustrations include half-tone reproductions from photographs as well as some line sketches by the author. These latter seem to have "come" decidedly better than those from the camera pictures. The authors of the photographs might gather many hints in the matter of selection and arrangement of their subjects from the examples and suggestions in our own pages. In many instances one cannot help feeling that the camera view-point is not as pictorial as it might have been. The booklet can be confidently recommended as a reliable guide and entertaining companion.

From Messrs. Butcher & Sons we have received a shilling package of 24 post-cards of new and attractive design. The front of the card is of the ordinary (white) kind with space for the address and a brief communication from the sender. Turning the card over we find the back is a tinted mount. These are in some half-dozen different shades of greens, browns, and other quiet colours, more or less familiar to the readers of our pages who have noticed the mounted pictures in our previous numbers. These post-card mounts vary in pattern and design. In certain instances a plate mark adds an acceptable variation. In others more or less "fancy" patterns are introduced. In others brief mottoes and quotations are given. While our own preference is for a patternless mount, we have no hesitation in prophesying a far and wide popularity for these timely novelties. The package is quite a phenomenal shilling's worth.

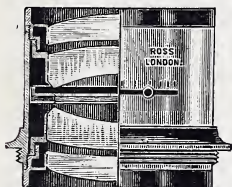
Messrs. Houghtons, Ltd., have submitted for our inspection a remarkably neat little pocket camera (outside size $6\frac{3}{4} \times 3\frac{1}{4} \times 1\frac{1}{2}$ in.) taking roll films $3\frac{1}{4} \times 2\frac{1}{4}$ in., *i.e.*, just over half the size of a quarter-plate. The lens has a set of three rotating stops $f/12$, $f/17$, and $f/32$. The shutter provides for time and instantaneous exposures and is of the ever-set variety, that is to say one touch sets and discharges it. Focussing is by scale—there is an infinity catch for quick work—and a reversing brilliant finder is provided. The back takes a spooled film and is provided with the usual ratchet gear. Two bushes are provided for tripod work. The above by no means exhaust all the points of the camera, but enough has been said to show that it is not only a really practical pocket instrument taking a useful size of picture, but that Houghton's "Folding Scout" Hand and Stand Camera is a remarkable guinea's worth.

Messrs. Kodak have sent us samples of Self-toning Aristo Post-cards. In other words these are Print-out Collodion cards which merely require printing a shade deeper than the finished picture is required and placing direct into water 8 oz., hypo 1 oz., where they remain $\frac{1}{4}$ of an hour, and are then bathed for five minutes in table salt 1 oz., water 60 oz., and finally washed in plain water. For colder, *i.e.*, more blue, tones the print is bathed in salt and water before fixing. The resulting prints are wonderfully uniform in colour and free from irregularity of tone. Indeed a note among the instructions acceptably informs us that discoloration of the paper may be disregarded, as such irregularities disappear in the fixing bath. In these days of universal post-cardism these self-toners will be widely welcome.

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Hand Camera Competition and Prints for Criticisms.

*Will competitors and others please kindly note our rule to the effect that when prints are to be returned stamp must be sent **WITH THE PRINTS**—not afterwards?*

F. G. Price.—"The Path through the Wood." This print possesses several quite excellent qualities which may suffer in the process of reproduction and reduction in size. At the same time it will illustrate certain difficulties which call for very careful attention on the part of the landscape worker. In woodland scenery great care is needed to avoid giving a "shut in" effect. One must not give the spectator the idea that it would be difficult if not impossible to find an outlet. For some not very easily explained reason, usually the spectator mentally passes along a path, commencing from the foreground and moving towards the distance. In this case from left to right. We must therefore be careful to avoid a light patch towards the beginning side of the imaginary journey. Otherwise the spectator's interest will be divided. (Fig. 23).

W. G. Hill.—"A Moorland Scene." A moderately simple arrangement evincing an appreciation of harmony of line. The converging of the leading lines of the composition towards the dip in the hills should be noted. These lead the eye to the solitary tree and group of sheep. The second (nearer) group of sheep to our right are an opposition party, tending to draw away our attention from the more distant but more important group. The distribution of light and shade is agreeably managed, except in the sky portion, where it is somewhat patchy and not quite sufficiently suggestive of cloud or sky. There is hardly enough difference of degree of definition in this picture, so that the eye is tempted to wander too much. This print well illustrates the importance of the leading lines of a composition, being agreeably balanced, and show how they draw attention to the point of their convergence (Fig. 39).

H. C. Goostry.—"Harvest." The worker has wisely kept his composition fairly simple, and so it gains in directness and strength. The strong light reflected by the sun-dried straw is well suggested. The weak point in the composition is due to the near tree, which at first sight seems to be growing out of the middle of the near sheaf of corn on our left. The distant line of hedges to our right is a little too dark and sharply defined, and so comes more forward than one desires. The upper and lower parts of the sky are not quite sufficiently differentiated. The trimming and mounting are neatly and suitably carried out. The lessons to be learned from this example are simplicity of arrangement; the importance of attention to the foreground; and watchful care to guard against the false appearance of one object resting on another (Fig. 13).

H. Bairstow.—"London Atmosphere." An excellent example of harmonious tone rendering. Although the strongest darks are distributed, yet they are not scattered, but grouped towards the centre of the picture. The three hansom cabs diminishing in size, diminish also in light and shade contrast, and so are valuable aids in suggesting distance and atmosphere. The strongest dark is the nearest driver, and the bit of light reflected from the top of his vehicle is the opposite end of the light scale. Thus we have the extremes happily in contrast. Our chief fault is that the sky in the original print is just a trifle too dark and low in tone. The upright dark line of the lamp post contrasts well and fittingly with the clock tower in the distance, and the building on either side. The straight line edge of the pavement is unfortunately a little too nearly making a right angle with the lower margin of the picture. (Fig. 12.)

Wm. J. Appleby.—"After the Rain." The generally strong but not excessive contrasts of light and shade are attractive and effective in a case of this kind. The subject is wisely kept simple in general arrangement. As the interest is general rather than local we do not look for any sharply defined objects. We have a little too much foreground, or rather one should say that the foreground is rather too much spread out, owing to the point of sight being a little too high above the ground level. The leading lines of the composition agreeably converge towards the centre of the picture. The modern electric light standard has been discreetly hidden by the trees. The trimming and mounting are satisfactory except that a half inch might advantageously have been removed from the lower edge. (Fig. 40).

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THE PRACTICAL PHOTOGRAPHER.

A. W. Reid.—"The Foreshore." A charming little picture, quite excellent of its kind. The suggestion of summer sun is delicately rendered. The waving lines of the foreshore lead one from foreground to distance and on to the sky beyond. One should here notice the excellent rendering or translation of light and shade values of the various parts of the picture. This picture also repeats the lesson of attention to the foreground. Imagine for one moment that these old posts are absent. Their loss would be serious, if not fatal, to the pictorial success of the print. This subject would be passed over by many a camera man with the remark "nothing in it," because such a one had not yet learned the great truth that it is just light and shade that makes a picture. The titling and signature have wisely been kept subdued. (Fig. 22).

M. W. Jones.—"A Rough Day at Whitby." The two Figures, 37 and 38, well show the great contrast between storm and calm. We are all familiar with this contrast as regards the sea, but do not so fully recognise the same difference on the hills, in the woods, and elsewhere. Yet the difference is there all the same. And many a camera man goes the year round without ever once thinking of taking his camera with him except the sun be shining and winds and storms forgotten. The print is a little too nearly square in shape to be quite agreeable, and the splash comes too near the centre of the picture space. It would be better a *little* more to our left. We could also well do with a little more sky at the expense of the water along the lower edge. The scattered lights about the water in this particular case are in harmony with the sentiment of the disturbed and restless sea. (Fig. 37).

J. M. Comrie.—"Calm" (Seascape). A small but quite excellent picture well portraying the general sentiment of the scene. The admirable rendering of the sky and cloud is worthy of careful note, and also one should be careful to note these sky lights and shades reflected in the calm sea close to us. The two groups of vessels with their masts tilted over towards each other admirably illustrate balance of line, and show how such balance gives a suggestion of unity between two separated portions of a picture. In this particular case the worker is justified in raising the sky line and giving considerable picture space to the sea, because of its especial light and shade interest, and also that as our chief theme is a distant one this long stretch of calm water aids in this suggestion. (Fig. 38).

Kungpah King.—"Newlyn Fishing Folk." The worker explains that the translation of the Chinese writing at the sides of the picture is the name of the artist and title as above given. This is one of several "highly commended" prints in our recent Hand Camera competition. The technical qualities of the original print are well above average, and the grouping of the fishing folk is satisfactory and appropriate. It is of course a misfortune that they should all be staring at the photographer. As we have frequently previously mentioned this should be avoided whenever possible. In this case the worker was a little too near his figures, hence they seemed rather too large for the picture space, and give a suggestion of overcrowding. (Fig. 35).

W. S. Crocket.—"Through the Rain." This is an apt instance where the *hand* has an advantage over the *stand* camera. Such a scene is likely to be overlooked by many workers, yet it has considerable pictorial interest. The haziness of a rainy evening in June is excellently suggested. There are rather too many figures in separate groups or parties (no less than five lots), to make a strong and direct composition. The trimming is slightly at fault in a direction we will this time leave our readers to discover for themselves. But all things considered, the author is to be congratulated on the general suggestion of naturalistic effect attained. In street scenes the temptation is nearly always on the side of including too much, rather than too little subject. In this case we could well spare some of its figures. (Fig. 36.)

A. E. Radford.—"Study." A piece of good straightforward technical photography. On this side there is little but praise to be said. The chief fault we have to find is due to violent perspective. The lens was evidently of somewhat short focus for the work, and this tempted the worker to come too near his subject, with the resulting marked convergence of lines. For example, the upper and lower margins of doorway. Similarly the ground does not look flat or level, but tilted. The figure is just a little too obviously posed, and one would have preferred him seated rather than standing. These, however, are all matters which do not prevent our recognising the excellent technical qualities of the print. (Fig. 24).

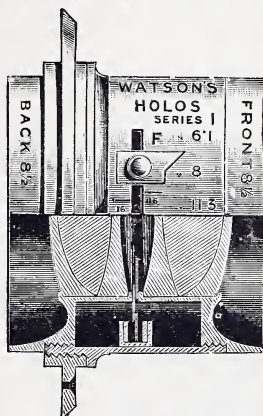
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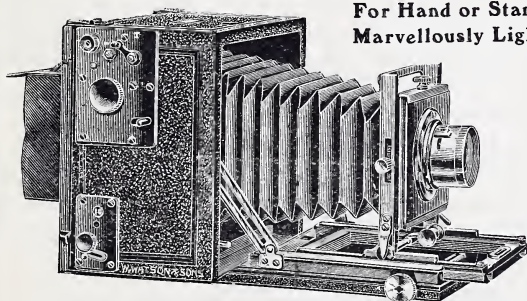
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Miss S. Cardwell.—"Jean." This is a highly creditable example of hand-camera portraiture where the exposure was only 1-10 second. The pose and expression of the sitter are entirely childlike and one can well imagine it to be an excellent likeness. The light and shade contrasts are just a little over-emphasised—*i.e.*, the high-lights too dense and printing too white, the darks detailless and covering too dark—but the face and texture of the child's silky hair are quite excellent. The mounting is quiet and effective. Due allowance in fig. 25 and also in fig. 24 must be made for the reduction in size. With this there is an inevitable loss of quality which the reader must please imagine present.

G. D. S. (Stoke Newington).—Your print indicates a negative too strong in contrast with very black shadow, innocent of detail. The exposure has been insufficient for the near dark parts. Always bear in mind that your exposure should be adjusted for the nearest important shadow. In general it is wise to avoid being within 10 yards of any dark object when working with a hand camera. Under-exposed foreground shadows are fatal to pictorial effect.

J. M. C. (Ardrossan).—You have included far too many sheep and lambs in your picture. Such a large number of small objects are very irritating in a picture, because no sooner do we try to fix attention on one part of the picture than our eye seems irresistibly drawn to some other point. This is what is opposed to the quality that painters call *Repose*.

C. C. S. P. (Glasgow).—There is one quality which runs through all three of your prints, *e.g.*, absence of gradation and detail in the darker parts. This surely points in the direction of insufficient exposure. In future you may safely double your exposures and dilute your developer with an equal bulk of water. All photographers are agreed that nothing really satisfactory can be got from an under-exposed negative.

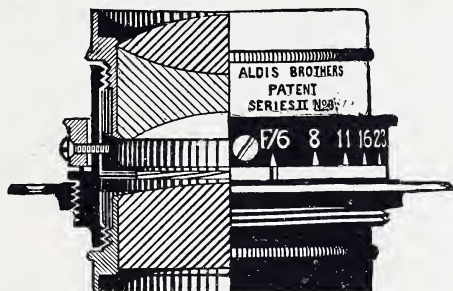
J. J. R. (Stockport).—Your print "Grazing in the shade" is a long, long way ahead of the other two, both in pictorial and technical quality. The St. Asaph bridge picture is badly under-exposed. The foliage is almost solid black. The boats are also too black, and here again under-exposure is evident. But your landscape bit is really very charming in many parts, though a little chalky in the high-lights. This would print better on rough paper.

J. A. (Southend).—Technically your picture is very fair; the sky and cloud part excellent, the boat a little under-exposed. Pictorially you have made the mistake of having far too many scattered objects of interest, *viz.*, boats. They are dotted about and so divide our interest. Do not forget that composition means arranging several things so as to make a harmonious group, or whole. In fact, "Unity is strength" applies very especially to pictorial work.

A. Y. (Shankhouse).—1. Snow is too suggestive of white paper. Does not show enough light and shade, and the trees are terribly black. Tree trunks, even in winter, really show just a little grey, and they are very seldom if ever quite black. 2. Figure is too near the background. His opponent at the draught-board should have been indicated. The single figure does not look quite natural. This and your next print look very cold and grey, and suggest either that you are not sufficiently careful about keeping your paper quite dry, or are using your developer too cold. The hazy foggy look of 3 is not quite satisfactory, the near grass is too light and the water too dark. The sky also should be slightly toned down.

R. S. P. (Govan).—Your landscape is excellent and very tasteful. The high-lights are showing yellow. The boy peeling potatoes is also a good idea and general design, but there are far too many scattered high-lights. "Feeding time" is least satisfactory of the three. The two animals are confusing in their position, and suggest a two-headed, three-legged animal. Contrasts are too strong. Negative has probably been over-developed. Your work generally is full of promise.

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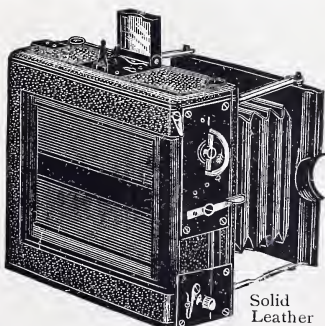
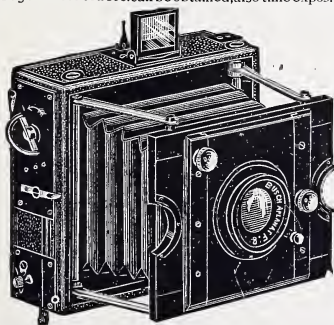
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S. C. (Paisley).—"Summer Sunshine." Do not use ink for writing titles, it is quite unsuitable. On this print, read carefully our No. 4, which goes into the titling subject thoroughly. Print itself has many good points. It is a little crude in colour, and the black inner band of mount is not suitable. A rougher paper would help you in the matter of luminosity and transparency. Highland river is too dark generally. The sky is too dark, as is also the land to our left, but the water, and stones in river bed are well suggested. What is wanted is local control during printing, and that is not very easy on carbon. Your best plan would be to make a good silver print by controlling and watching, and then from this print make a new negative for carbon or platinotype printing.

Rev. A. D. C. C. (Lewes).—Porch. Though a modern work it is of some interest. Your negative is evidently just a trifle too strong in contrast, due to under-exposure or over-development or perhaps a "bit of both." Evening light shows disagreeable double tones. The title is neatly inscribed. The sky and water are far too suggestive of blank paper. Both your snow pictures are too black and white. We suspect you are erring in the direction of under-exposure. (You break our rule by sending four prints, and you omit stamps for return).

J. H. S. (Leeds).—"Woods in Spring." Print is murdered by the terribly crude green of the mount. The print also is far too hot and red, though technically good in many respects. "The Cup that Cheers." Much too black and white and the figures are obviously posed. Of course for such a scene one must pose one's figures, *but* this should be done so as not to suggest posing. "*Ars celare artem.*" This print is turning very yellow. Woodland scene is spoiled by an aggressively out-of-focus foreground. In general if a picture is exceedingly sharp or exceedingly diffused or foggy it defeats its own end by drawing attention to these extremes.

H. W. F. (Harrogate).—Congratulations on the very nice tone obtained by our process. The picture itself is somewhat patchy and scattered in pictorial interest and the sky part is a blank white sheet hung up behind your picture. When using rough paper for mounting it is advisable to stiffen this by first pasting it down to stout card.



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P.S.—For description of Prize Camera, see p. xi., *The Practical Photographer*, No. 6.

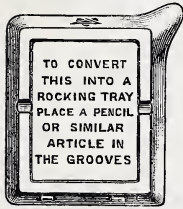
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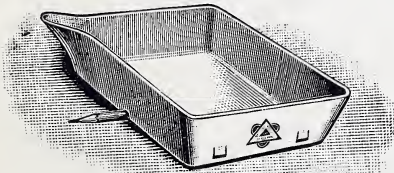
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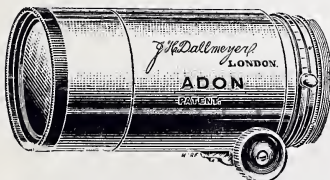
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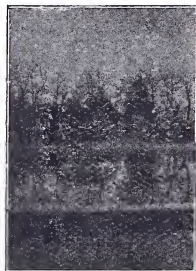
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